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SCHOOL ARTS

CHILD ART
APRIL 1950

Vol. 49

Number 8

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Visit the "Kingdom of Childhood" With This Colorful Wall Chart

Bring your elementary pupils and come with us on the gay yellow path that leads through the Kingdom of Childhood. We will start from the castle in the upper left corner of this 22½- by 16-inch full color chart, and as we move along the winding path, we will meet over 45 familiar figures that have stepped out of favorite books of childhood selected by Dorothy Canfield Fisher. Pastel banners along the way announce the divisions of Poetry, Adventure, Animals, Religion, Fiction about people of our own and other lands, Myths, Legends, and Hero Tales, Fairy, Folk and Wonder Stories, Sea Stories, and Stories for Little Children. The books that are represented in the parade of figures are printed in black, others listed in a soft gray. And now to meet some of the delightful people and animals that are favorite companions of the story hours. There's Heidi, Penrod, Peter Pan playing his pipes, Alice stepping out of Wonderland to greet us, Dr. Doolittle walking briskly down the path, Winnie-the-Pooh with a "searching for honey" expression on his face, Robin Hood dressed in Sherwood green, Aladdin, Snow White and the Seven Dwarfs, Little Black Sambo in his new red coat, Mother Goose in a very charming bonnet, and the Fox holding the grapes high on a stick as he leads the parade off of the page.

You'll enjoy this chart for its color, illustrations, and clever arrangement of figures and its uses are many. Send 28 cents for your copy of KINGDOM OF CHILDHOOD to Secretary, The SCHOOL ARTS Family, 194 Printers Bldg., Worcester 8, Mass., before May 31, 1950.

Bring the Hallmark Dolls of the Nations into Your Classroom

Eight colorful Hallmark Dolls are lined up before me in one of the most cheerful costume displays that I've seen for a long time, and the Hallmark organization, makers of fine greeting cards, are eager to place these dolls in your schoolroom at a special teacher's price. Pupils will love to learn as they play, and this is easy with the rhymed story about life in the different countries printed on the inside of each stand-up figure. The dolls hold bright cards in their hands telling their names and their countries, and each has a real colored plume in the headdress and a shiny metal ornament, sometimes worn as a locket, sometimes as a kerchief holder, and sometimes as a hat ornament. Every detail in the authentic costumes is revealed

in full color and the dolls average about 6½ inches in height.

Leilani of Hawaii is wearing hibiscus in her hair, a grass skirt, and several leis, and in her hand is her favorite ukelele. Christina of Sweden is a dainty little blonde dressed in pastel pink, blue, and yellow with a bright apron over her full skirt. Barbel of Switzerland is yodeling, with her hand cupped to carry her voice far into the Alps, and she is carrying a peasant-design wooden bucket with bright tulips painted on the side. Kusum of India is an exotic little lady wearing jewels, a gracefully draped sari, and a very becoming head-dress and veil. Kathleen of Ireland winks a saucy eye and her red braids fly merrily under her shamrock-decorated hat with the green feather. Her emerald dress is very becoming indeed! Sandy of Scotland is playing his bagpipe, and he's all dressed up for the occasion in very gay plaids and his best kilts. Tautuck of Alaska has a warm fur parka with a bright red plume, and his pet seal is gazing at him with admiration, or perhaps he'd like to eat the fish in Tautuck's other hand. Monty of Scotland has a dashing cape, a shepherd's crook, a wide felt hat, and his favorite charge, a very demure little lamb.

Learn how you can obtain this set of eight colorful dolls for half price as a special offer to teachers by writing for Hallmark Dolls of the Nations information to Secretary, The SCHOOL ARTS Family, 194 Printers Bldg., Worcester 8, Mass., before May 31, 1950.



This column brings to you a cross section of current publications of interest to art and craft teachers.

Child Art by W. Viola. Published by the Charles A. Bennett Co., Inc., Peoria, Illinois. 206 pages, 61 photographs. Size, 7 by 9 inches. Price, \$4.00.

This second edition of a book on basic art teaching principles and their practical application follows the work of Professor Cizek, Viennese pioneer in the field of child art education. Professor Cizek applied the theory that the child should draw things as he sees and feels them, not as they appear in nature. 31 pages of questions and answers on the Cizek theory anticipates the readers' inquiries as to the success of adopting these methods in his or her classroom. 82 pages of quoted lessons, giving the conversation of teacher and children during many days of lessons show explicitly how Professor Cizek brought out the children's imaginative conceptions of the world about them, resulting in the uninhibited artistic expression that is the true purpose of Child Art.

Send \$4.00 for your copy of CHILD ART to Creative Hands Book Shop, 194 Printers Bldg., Worcester 8, Mass.

(Continued on page 10-a)

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS FROM EVERYWHERE



Mr. Arne W. Randall has been appointed recently to the newly-created post of Specialist in Fine Arts in the division of Elementary Education, U.S. Office of Education. Mr. Randall received his education from the Eastern Washington College of Education, University of Washington, Chicago Art Institute, and Teachers College, Columbia University, and has traveled widely on this continent and abroad. He has held many important educational positions, including Elementary Principal and Elementary and Secondary High School Art Teacher in the State of Washington, Assistant Professor of Art at the University of Texas, Visual Coordinator with the Army Air Force, Free Lance Commercial Artist and Owner of Advertising Agency, Assistant Professor at Eastern Washington College of Education.

The purpose of this new post is to provide service to public schools, art organizations, and city, county, and state groups, as well as the promotion and circulation of children's exhibits, the exchange of art students and instructors with foreign countries. Mr. Randall suggests that any inquiries on Art be addressed to the Division of Elementary Education, U.S. Office of Education, Federal Security Agency, 4th and Independence Ave., S.W., Washington 25, D. C.

The Art Associations Assemble for 1950 Conventions during the month of April, and what a wealth of inspiration results from these stimulating gatherings. Let's maintain the convention spirit of art education enthusiasm until the 1951 convention season rolls around!

Western Arts Association is joined by the **National Art Education Association** in the convention held April 3-6 at the Palmer House in Chicago, Illinois. This year's convention theme is "Bridging Barriers Through Art Education." Ruth M. Blankmeyer, President of Western Arts Association, will greet the Convention Assembly at the first General Session on April 3 at 10.00 a.m. Stanley W. Hayter, Professor, Brooklyn College,

(Continued on page 6-a)

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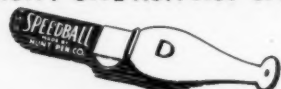
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2-a



ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

"Pottery Arts" Combines Supplies, Instructions, and Colored Illustrations of outstanding ceramic achievements that can be carried out just as successfully in your classroom when you follow the detailed directions given in this attractive 60-page booklet. This publication of the Pottery Arts Supply Division, Pemco Corp., of Baltimore, Md., combines all of the qualities of a clearly written and profusely illustrated catalog and price list with those of a carefully planned instruction book, including step-by-step drawings of many techniques and processes. You'll be especially pleased with the two-page spread in full color showing outstanding examples of ceramics created, decorated, and glazed by a variety of methods. Subjects covered in the instruction section include Preparing Plastic Clay, Techniques of Forming Ware with Plastic Clay, Techniques in Casting, Methods of Designing and Decorating, Glazing Pottery, Firing the Ware, concluding with a glossary of ceramic terms and five pages for your personal notes on ceramic creation. Send 28 cents including postage for your copy of **POTTERY ARTS** to *Items of Interest* Editor, 194 Printers Bldg., Worcester 8, Mass., before May 31, 1950.

* * *

Handy & Harman Announce New Silverwork Supplies. A new liquid flux developed especially for gold and silver soldering operations is now available. If you would like copies of a bulletin describing this flux, write to Handy & Harman, 82 Fulton St., New York 7, N. Y. A new silver brazing alloy package containing Easy-Flo wire with "Torch Brazing Instructions" is now available from your dealer. If you would like a list of dealers handling Easy-Flo, the convenient new silverwork item, write to Handy & Harman, 82 Fulton St., New York 7, N. Y.

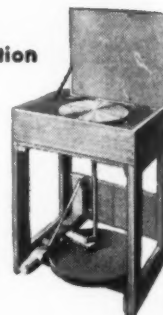
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American Crayon Products Await Your Convention Inspection and one of the features of special interest to buyers of art education items is the book, "How Many, How Much" which was reviewed for you in the *Items of Interest* column of **SCHOOL ARTS** (page 4a) in the November issue. This convenient buying guide will be useful throughout the year in selecting chalks, paints, crayons, and other classroom supplies. See this book and the many **OLD FAITHFUL** products of the American Crayon Company by visiting Booth No. 6 at Western Arts Meeting, Booth No. 45 at the Eastern Arts Meeting, and Booth No. 26 at the Southeastern Arts Meeting.

(Continued on page 3-a)

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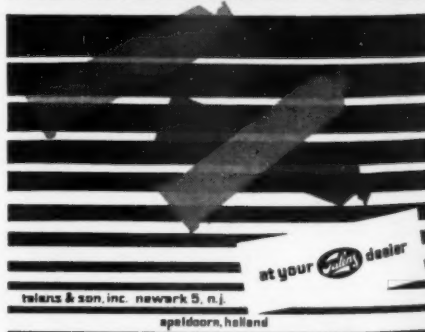
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School Arts, April 1950

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Convention Time is Film Time for the American Art Clay Company of Indianapolis, Indiana. We have just learned that they will take to the Eastern, Western, and Southeastern Arts Association Conventions three new 10-minute color and sound films. These 16 millimeter movies were produced at Indiana University under the direction of Karl Martz, Instructor of Ceramics, and the films are entitled "Slab Method of Making Pottery," "Glazing Pottery," and "Stacking and Firing a Pottery Kiln." Be sure to ask the American Art Clay Company representative about these films when you see him at the conventions.

A New "Fun With Felt" Catalog has just arrived, and what a delightful assortment of project packets, pattern suggestions, craft kits, and working

(Continued on page 4-a)



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School Arts, April 1950

3-a

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(Continued from page 3-a)

materials are listed, illustrated and described in these 37 pages. Purses, belts, mittens, stuffed animals, dolls, comb cases, pot holders, wallets, and many other projects are available. Of particular interest to the craft instructor are the directions, step-by-step, showing stitches for sewing felt, as well as detailed instructions for making decorative felt flowers. Obtain your new FUN WITH FELT catalog and instruction manual by sending 28 cents to Items of Interest Editor, 194 Printers Bldg., Worcester 8, Mass., before May 31, 1950.

Sound Business Principles and Sound Design Principles unite in the Annual Report of the Devoe and Reynolds Company, Inc. This 24-page publication with the attractive silver color proves that statistical reports can be made artistically interesting through layout, design, and the carrying through of a theme. In this case a paintbrush and the band of color in its wake are used to head chapters and paragraphs for continuity that leads the reader through the pages to the final trade-mark. Congratulations to Devoe and Reynolds for making use of the principles of artistic color upon which their organization is founded.

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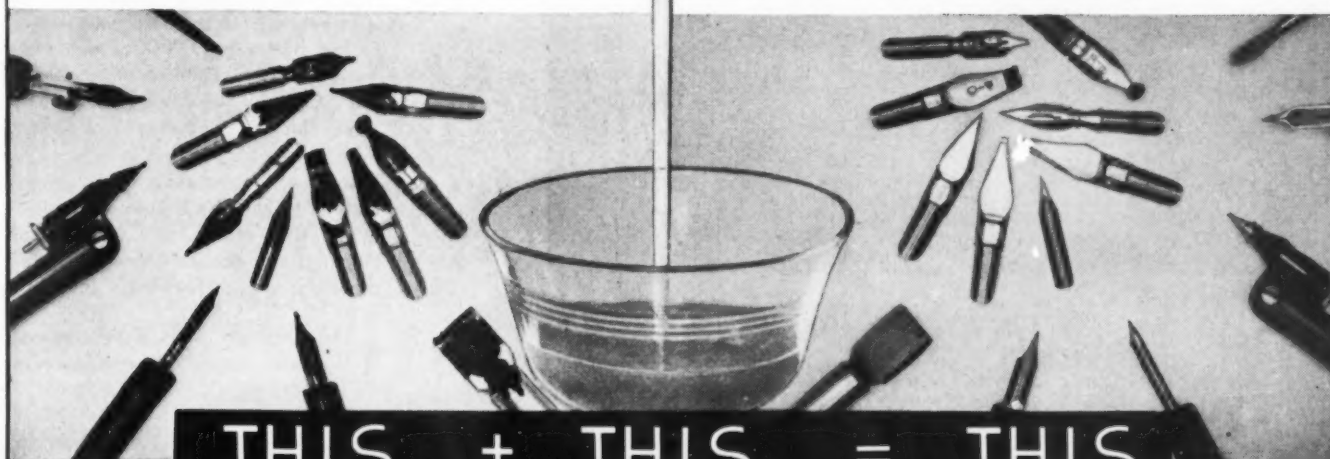
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A Ready-to-Decorate Lapboard for writing, reading, painting, or serving is now available from the O-P Craft Company, Inc. of Sandusky, Ohio. This unique lap board is curved on one side for comfortable working positions and has a basswood book rest. Size, 23 1/2 by 15 inches and 1/4-inch in thickness, this unusual craft item challenges your imagination with its decorative possibilities. Write for inexpensive quantity prices of lapboards to O-P Craft Company, Inc., Sandusky, Ohio.

A "Juvenile Jury" Art Contest is being held for boys and girls up to 11 years of age. Any kind of art may be submitted—pencil, charcoal, pen and ink, crayon, water color, oil, casein color, or pastel. Five winners will be selected and each will receive a Grumbacher Water Color set, an assortment of artists' drawing materials, and a Grumbacher Oil Painting set. In addition, the school of each of the five winners will be presented with \$250 worth of Grumbacher drawing and artists' materials. Names of the First Prize Winners will be announced on the Juvenile Jury Program heard Sunday afternoon over the Mutual Broadcasting System. Entries should be properly identified with title, name of artist, address, and school, and should be sent to Juvenile Jury Art Contest, Box 710, New York 46, N. Y., between March 15 and April 23, 1950.



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School Arts, April 1950



The many friends of Mr. Cyrus W. Knouff were sorrowed to learn of his death on February 10, 1950 at Tucson, Arizona. Mr. Knouff was widely known and respected in art education circles all over the nation, and his warm personality, tireless energy, and zealous promotion of "art in everyday life" will be missed greatly.

Education was the motivating factor in Mr. Knouff's life. He attended Wabash College, Crawfordsville, Indiana, later transferring to Lake Forest where he received his AB degree. He took his MA at Chicago University. Following graduation he accepted a High School teaching position in Clarinda, Iowa. He returned later to Indiana as a High School Principal at Kokomo, holding similar positions at Wabash and Richmond. His last teaching position was that of superintendent of High Schools, Tacoma, Washington. He became Vice-president of the Prang Company, Chicago, and in 1919 joined the American Crayon Company as Educational Director, later becoming Vice-president in Charge of Sales and a member of the Board of Directors.

Everyday Art, the magazine published by the American Crayon Company, was started in 1922 by Mr. Knouff and it has served as an excellent medium in his campaign for a "place in the sun for art education." He believed in a practical beauty that would "re-make the artistic conception of a modern world." In promoting his ideal for beauty in the school, home, and community, Mr. Knouff attempted to reach the young through his acquaintance and friendship with art educators. Many of his policies in art education are recognized procedures in the schools of today.

Mr. Knouff had the rare gift of making friends with everyone he met, and will be remembered for this ready gift of friendship, and his unswerving devotion to the promotion of effective art education as the basis for better living.

(Continued from Cover 2)

will address the assembly on "Bridging Barriers Through Art." The second General Session will be held at 8.30 p.m. of the same day, with an address, "Bridging Barriers to Vital Art Expression in Democracy" by Lester W. Longman, Head of Department of Art, University of Iowa. The third General Assembly will be held at 1.00 p.m. on April 4, with an address by Arne W. Randall, Specialist in Fine Arts, Division of Elementary and Secondary Schools, U.S. Office of Education, Washington, D. C. Mr. Randall will speak on the subject of "Bridging Barriers in Art Education." The business meeting of the National Art Education Association will be held at 3.00 p.m. on April 4. The annual dinner will be held in the Grand Ballroom at 7.00 p.m. on April 4, with Easter Music presented by the Schurz High School Solo Chorus. The Ship Party will be a square dance this year, featuring the well-known W. L. S. Barn Dance Show. The fourth and final General Session will be a symposium, "Ways to Bridge Barriers to Modern School Architecture." Many informative workshops and group discussion meetings will be held throughout the convention, as well as art and commercial exhibits.

The Eastern Arts Association will gather for the 1950 convention at the Statler Hotel in New York City, April 12-15, with the theme, "The Integrative Function of Art Education." The first General Session at 1.30 p.m. on April 12 will feature an address of welcome by Supt. William Jansen, New York City Schools. The second General Session on April 13 at 9.40 a.m. features the Columbia University Concert Choir, followed by an address, "The Integrative Role of the Arts in Personality" by Lawrence Frank. The Ship's Party will be held at 8.30 p.m. on April 13. At the General Session in the morning of April 14, Mr. Howard Lane, Professor of Education, New York University, will give an address on "The Sociological Role of the Arts." The General Session at 2.00 o'clock in the afternoon features an address, "The Artists' Responsibility to the Culture" by Bartlett Hayes, Jr., Director of the Addison Gallery of American Art, Phillips Academy, Andover, Mass. The final General Session at 9.45 a.m. on April 15 features an address by Carleton Washburne, Chairman, Department of Education, Brooklyn College. The subject of this address will be "Art in the Life of the School." Films, demonstrations, workshop discussions, and exhibitions add interest to this gathering that is a working conference this year, with specific demonstrations to add to the usefulness of the ideas you will gather.

The Southeastern Arts Association will meet April 26-29 at the St. Charles Hotel in New Orleans, Louisiana. The theme of this year's convention is "Art and Materials." The first general session will feature a panel discussion of "The Relationship of Materials to Social Dynamics," with the discussion group consisting of a sociologist, architect, artist, industrial designer, sculptor, and a museum director. The first afternoon session will be given over to the showing of new art films, slides, and strip films. Highlight of the Friday morning session will be an address by Mervin Jules on the subject of "New Materials—New Art Forms." A second panel discussion follows on "Materials—A Challenge to Art Educators." The final general session on Saturday morning features a panel discussion of the principal speakers on "Art Media for Today's Children."



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand
ASSOCIATE EDITOR

Pedro de Lemos
EDITOR-IN-CHIEF, STANFORD, CALIFORNIA

Esther deLemos Morton
ASSOCIATE EDITOR

Editorial Notes

IF JOHNNY is discouraged in his attempts to show us pictures of his desires and needs in kindergarten, he will be more apt to hold down his desire to communicate with us in other ways as well.

Over-anxious parents are apt to be puzzled or embarrassed by Johnny's first attempts in kindergarten and dismiss them with the apology to other onlookers—that, of course, you see Johnny is not talented in Art. I was not, so of course he will never be artistic and that is that.

He then finds that mimeographed outlines which he has only filled in with color will draw more praise than his own expressions. By the second grade Johnny is quite resigned in his belief that he should not try to draw because teacher or mother and father have disapproved his first attempts. So Johnny's chances for individual expression in art mediums is lost and we have allowed another generation of creative power to be sabotaged.

He by now assumes that the proper course and the one for which he will be praised is to follow the rut of parrot-like practice. He must accept only what the adults around him approve—his chances of thinking for himself are gone and he is resigned to adult orders. Unless he is a particularly rebellious child he naturally wishes to please those at home and follow school orders, so unless the school and home are especially careful, we are pleasing adults and forgetting Johnny.

The first expressions of a child are generally graphic—they may not be beautiful or understandable to the adult but too often they are condemned. The child is just not talented.

His first noises or attempts at singing will probably not be beautiful either but the parent or teacher dismisses them for what they are worth and does not say definitely and finally that her child is simply not musically inclined, that he never will be because his first notes are not to adult tastes of what music should be.

His first attempts at speech are not of adult standard, either, so he can never become an orator. He simply is not talented.

Now wouldn't it be just as logical for us to spend the proportionate time and anxiety on teaching the child to develop his manual plus mental means of expression, or Art, as it is to drill, coax, and plead with him to become musical or simply go all out for concentrated special therapy, and study of speech training for those who do not come up to prescribed standards at a given age?

Children's graphic expression, which comes under the somewhat misleading nomenclature of art, is just as necessary to the child's personal development and his future confidence in his own ability as is his learning to play, or his learning to speak or read.

CONTRIBUTORS' INFORMATION

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Vol. 49 No. 8

April 1950

CHILD ART

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THE CHILD



MODERN EQUIPMENT FOR MODERN EDUCATION

Art plays a leading role in Education, from the design and equipment of the school to the better education of children through Art study, their most natural means of expression.

Practical application of contemporary materials to modern educational needs has made aluminum school equipment available to the younger generation of Bristol, England. Here young students have a practical yet pleasant environment in which to work.

The teacher whose pupils draw will have a better opportunity to interpret her pupil's individual needs in education and to guide her students to more intelligent understanding of all things.



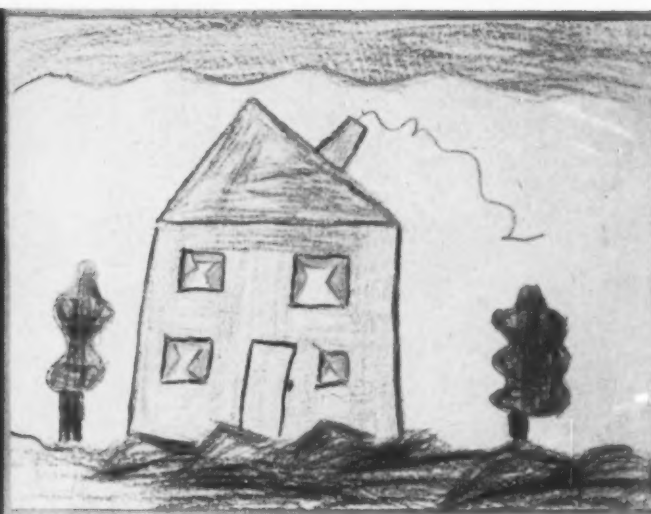
Materials in the modern schoolroom need be neither complicated nor costly, as so adequately proven by students of the University Laboratory School at Chicago. See page 281.



(Authenticated News)



Winifred Kukko, age 7, of Miss Ruth Smith's class at Washington School, explained, "It was raining outside, and Mother told them to come in. But they wouldn't go in so they got all wet. They have a yellow sunflower and an orange drinking fountain—"



Jeanette Marlot, age 6, described her house with a tree on each side, "It was a sunny day, so I put the sun in the sky. To make the roof I put on blue-green first, just like the sky, then I put white over the blue-green roof to make it look pretty. Our house is really white but I thought red would show up better in the picture"



John Subitz, age 6, "I was trying Jeanette's idea of mixing different colors. First I put on one color, then I put white or some other color on top of it. I made a special design for the windows in the house"



Beverley Hanninen, age 7, "This is a design with little Easter eggs on a big Easter egg in the middle. These stripes all around the egg are to make the design look pretty, and here are the curtains at each side"

LET THE CHILDREN SAY IT!

RUSSELL M. SAWDEY, Art Supervisor
Ely, Minnesota

The increased emphasis on the creative aspect of children's art during the last few years has brought about a great deal of misunderstanding on the part of parents and teachers alike. "Creative" to far too many people means letting the child do what he pleases and then accepting his work as being good, "because it's creative."

Since we have thrown out the mechanical rules for evaluating children's art we have been left without a clear-cut evaluating procedure, and when we are confronted by parents who want to know, and who have every right to know, how their children are get-

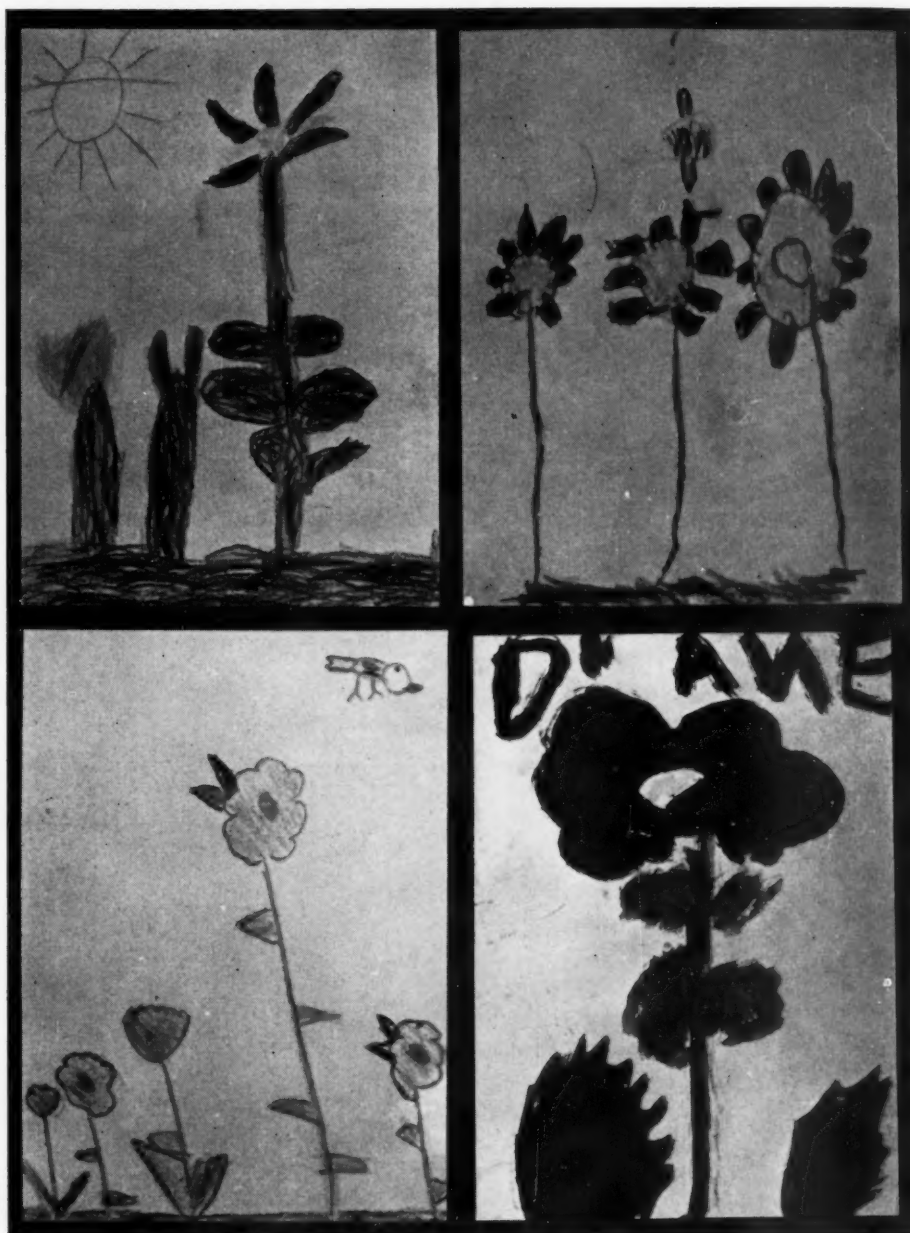
ting along in art, we are too often at a loss for words.

For our annual exhibit last year we decided to let the children explain their own work, and the results were extremely gratifying. Each teacher in the primary grades was asked to submit, with each drawing or painting, a statement from the child, explaining his drawing or painting. The examples here are from the first grade class of Miss Ruth Smith.

Needless to say, the explanations by the children, as simple and direct as their drawings, were enjoyed immensely by students and parents alike.



The two top drawings by boys, show interest in Proportion and Geometric Balance—while those below, by girls, express daintiness and consciousness of form. Irving School Kindergarten—Ruby Powles, Teacher



PERSONALITY AND ART

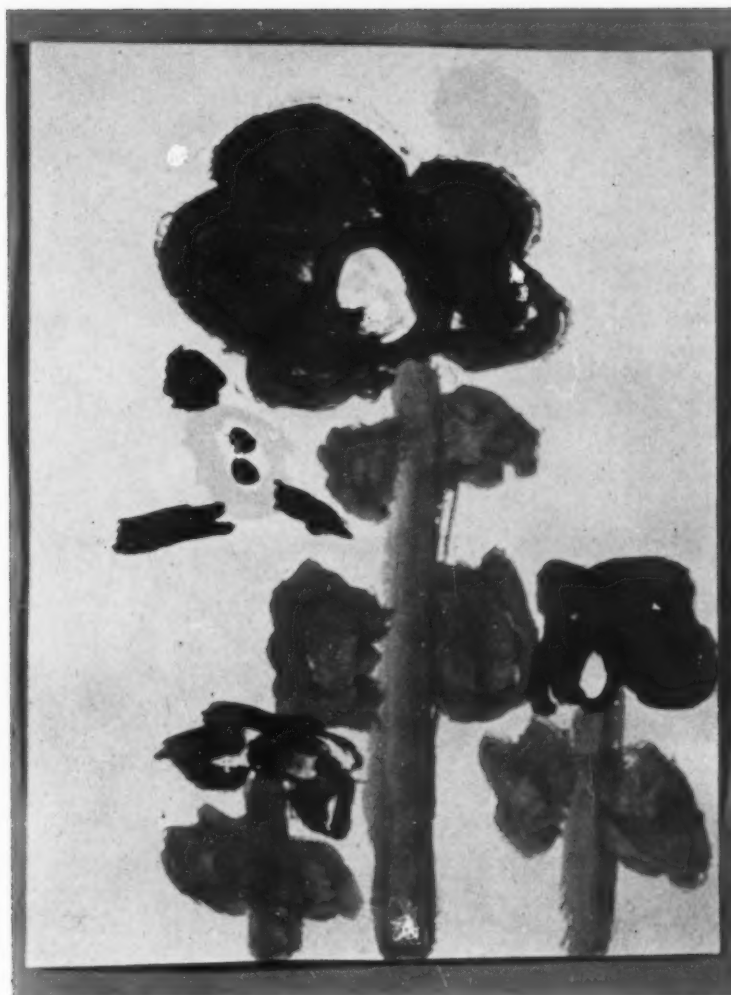
MARIA K. GERSTMAN, Marion, Iowa

THE matter of personality has become an important factor in our lives in general. Passing through the Machine Age, we have entered the Atomic Age. With that, we have come to realize that machines, unless controlled by man, become dangerous. In order to survive, man must develop all his spiritual capacities as he has developed his mechanical ones.

It proves more difficult because, while skills are practiced publicly, thinking is done privately and can only be estimated by resulting actions. Further, each of us has an entirely different mental mechanism to which common rules do not always apply. This originality in our reactions to outside-impressions, assisted by physical attributes, is what we call personality. It is the mysterious mental quality to select, to probe, and to realize.

Since life has become more complex and common knowledge does not any more suffice, a multitude of "specialists" is necessary to pursue all paths of knowledge. If we permit personality to assert itself—by developing individual capacity to select, probe, and realize—every field of knowledge may well be covered and much more thoroughly explored than if this work were done by individuals whose personality is weak and does not correspond with the type of work they do.

Art, because of its spontaneous transformation of thought, permits recognition of personality more readily than most other subjects. Art instruction therefore offers a splendid tool in developing personality. If at fault, however, art instruction can do the opposite: make the student trust the selection of others more than his own, render him



The girl who painted the flower in the lower right-hand corner of the opposite page was permitted to paint a second flower. She produced a similarly constructed but differently shaped flower

incapable to test his own work and expand his knowledge.

To fulfill his great task, the art teacher must know three things:

First, to recognize personality in art.

Second, to permit, and encourage, probing of impressions by the student.

Third, to recognize imitation.

Personality in art presents the individual selection a person makes from a variety of impressions when finding one thing more important than another. For instance, in kindergarten several five-year-olds were asked to paint a flower. They were reminded that it grew out of the earth, had a stem, leaves, and blossoms. The opposite illustration shows the work of four children: two girls and two boys. None of the flowers look alike. One girl obviously was impressed by the form and color of flowers; another, by their fragility. A boy seemed interested in the geometrical qualities; another, in pleasing proportion. One girl, who was permitted to paint a second flower, unfailingly produced a similarly constructed if differently shaped, flower.

In regard to historical art we only have to compare the work of Albrecht Duerer with that of Peter Paul Rubens to fully appreciate individual selection. While Duerer was mostly interested in the harmonious lines of a face, Rubens relished its richness of color. If neither had ever signed his pictures, their work could still be recognized.

The probing of impressions shapes vague ideas into clear and positive ones. Yet, the teacher must be careful

so as not to implant his own thoughts and to destroy self-confidence in the student. Ability to say "why" a certain object was drawn "in just such a manner" is proof of a strengthened personality.

Detecting imitation and showing it off as such, before the student has become used to taking the easy way out, is necessary if honest improvement is preferred to pretended artfulness. It requires psychological knowledge of traits common to certain age groups, as well as appreciation of individual tendencies. For instance, it is unnatural for a child of ten to bring shadows and lights into a picture. Also, the selection one child makes when picturing one object will somehow correspond with the one made when picturing another. Changes in conception develop gradually and are properly related.

Thus, for the experienced art teacher, a pupil's drawing does not need any signature to be identified. It is like a well-known handwriting. However, if any doubt should arise as to originality, the explanation by the student of some detail will readily expose any imitated and therefore undigested impressions.

Real art, like any great achievement, is only possible through the effort of real personality. In fostering personality growth in art education, more honest and effective development is gained for both, the latent as well as the ordinary student. The child, who is trained to reasonably select symbols of expression, will be the adult able to explore his individual capacities for a common good.

ART IN THE KINDERGARTEN AND THE LOWER GRADES

ZOLTAN I. POHARNOK

WHEN little human beings reach the age level of three years, they are no longer babies but "children" ready for their first encounter with the community in the form of kindergarten. There is good reason why they are not ready for such contacts before.

Although there are individual variations, in the third year of life the child emerges as a "child" speaking of himself in the first person ("I"). This means that they realize themselves as being separate from the universal chaos; the "I" is the first proof of self-consciousness. It is not at all uncommon that tots give evidence of their imagination before the third year, in graphic forms which belong to the "scribble" category. This reflects mostly a desire to co-ordinate muscles and mind but the results can be filed into separate categories as the various stages of progress follow one another in a set order. However, scribbles are mostly for the psychologist. In the third year, children begin to draw definite forms, generally circles from which a few lines extend. As their answers indicate, those circles and lines mean "man." It does not require much probing to find that "man" actually means the child himself. Those circles are the first graphically formulated signs of self-consciousness; the experience takes the form of a collectivised self-portrait. When that self-discovery has occurred and the child reports that fact, he is ready for kindergarten or for any form of community life. If forced into it before, the child is actually thrown into confusion which can result in disaster.

Once in the kindergarten or nursery school, children must be taught some orderliness in behaviour which is the first step toward a successful adjustment. This is really a hard task, as children in their third to fourth years do not clearly distinguish between imagination and reality but it is beyond question that the majority of them take imagination for a lead. Imagination meaning images in their minds, it is therefore logical that to clarify the images they must formulate them in manifest forms, by the easiest means and by the most spontaneous manner.

The child does not yet write, and when speaking, the words do not mean to him the same things as they do to adults. Furthermore, the words (names of things) are identical with the things themselves, they use nouns first, and the verbs come later. Very often the child pronounces a word for the "music" or rhythm of it which provides a pleasant experience and while pronouncing the word, he identifies himself with the thing. For example, saying "swing," they actually swing themselves right and left or back and forth, which is actually dancing. This logically proves that speech for small children is not only a form of expression of an experience, but at the same time also an experience often expressed in dancing or acting, as pantomime, gestures, or making faces. Something similar prevails in drawing, the "activity," for that is

a form of expression of psychic experience, and the act of drawing and the result or the picture, also are experiences, though not identical in quality and nature with the original cause that urged the child to make the drawing. Nevertheless, the child draws in order to give manifest form to some experience, the type and kind of which is not clear to him. But the fact that he reaches for the pencil or crayon proves that the experience is predominantly visual or visionary. When it is auditory, he either says and continues repeating a word, or he hums, sings, whistles.

In the kindergarten, the main thing is that tots have the various materials at hand such as simple musical instruments like flutes, or whistles; pencils, crayons, and clay ready for use at any moment without necessary preparation or "rite." This is why finger paint is of little use here—it requires too much preparation—soaking the paper, taking out the paints, smearing it first on the paper and perhaps putting on a pinafore. The impulse to draw just comes, but quickly goes away and it is essential that tots start drawing as soon as they feel the urge to do so.

By projecting the images, children concretize or solidify their visions; something uncertain gains solid form in the drawing. This is the great educational value of drawing for small children.

For the sake of healthy mental development they must by all means be encouraged to draw pictures; whatever the final product be, it has its great educational value for the child. They certainly must be given stimuli, for the images undoubtedly are there in their minds but it does not necessarily follow that they find spontaneously the most adequate means to formulate them. The stimuli must never be directives or outright urgings. In other words, tots must never be told to make drawings nor what to draw. It is enough for them to see that other children are drawing and when they see the teacher making pictures now and again, that is all they may need for stimuli. But that they definitely need, and to prove how much they need it, and why, let me tell here of a particular case. I will not give the name of the place, and the child's name is fictitious.

IN THE large kindergarten room a group of 22 children (3½ to 4½ years) was engaged in various activities. Some were drawing at the easels, others were building, modeling, or playing alone or in small groups. There was one little boy standing alone in a corner as if just watching the rest. No one cared for Bill nor did he care for anything special, or anybody. He just kept to himself. In the other end of the room a group activity gradually developed and children began to drift over there, either taking part or standing by, "advising." Suddenly Bill stirred and, with slow steps, he approached the easel nearest to him,



Left: Bill's problems were expressed in the form of a picture which unconsciously showed the basis of his disturbance. For children, drawing is a valuable safety valve

finally stopped and picked up a black crayon. After having rolled it in his palm for a few seconds, with an eruptive gesture he began to draw. On the extreme left side of the sheet he made a dense, heavy scribble, triangular in form, then made a circle, adding the upper lines but crossing them at once with new ones and then adding the lower lines. Then he picked up the red crayon, made the vertical then the horizontal scribble, and finally the small lines as addition to the black triangular scribble on top. Staring at what he did for a minute or so, he threw the crayons into the box and turned his head toward the group of children. Sticking his hand into his pocket, he began to move and in a few seconds he walked with decided steps toward the group, finally joining them as if nothing happened. In a minute he was one with the group, active, shouting and laughing with them.

And now should we attempt to translate above performance. We may find that Bill felt shy and lonely, something held him back from the group and he was not at all happy about it. Still, he had no moral strength to break the spell. When children went to the other end of the room, he decided to settle the matter with himself. "Decided" is not to be understood literally because he was not actually conscious of what he felt and did. In that mood, the easel and paper on it was the stimulus to draw. The left side of the sheet is where the child stands (home, mother) and that is where he first became active, the black scribble being his spiritual self or longing, but Bill is the red scribble—very much present and strikingly so. Bill is the problem. That much ascertained, he reached out toward the world, to the right, but with a movement that surely returns to Bill and safety, the circle. With the lines reaching upward he expressed his longing for elation but at once he crossed them, "they must not know about it, I don't really want elation." That red Bill, the horizontal and vertical scribble in red still wants to "ascend" as seen by the red lines attached to triangular black patch and that was the last word of the story. That

done, he came to the decision, "I shall go and play with them." That is what he did, and he did it with natural ease. The trouble was expressed in the form of the picture, the block knot discarded, Bill felt relieved and normal again.

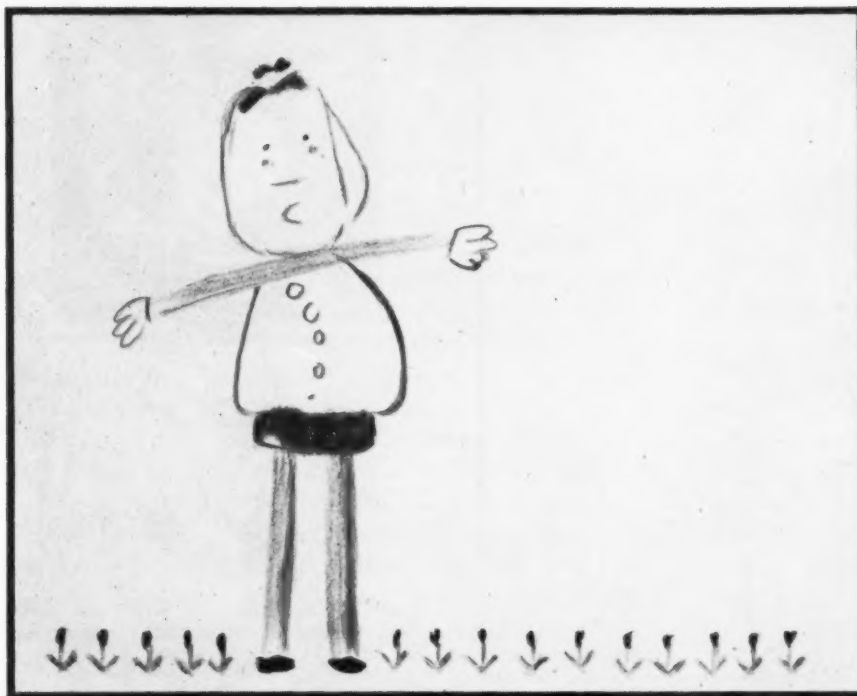
I had analyzed two more drawings of Bill and came to the conclusion that he had a much disturbed home life. Investigating, I was told that his parents were always going out so Bill was as a rule under the care of a sitter, and the parents were planning a divorce.

* * *

This one sample case is a most obvious illustration of what drawing means for small children and why they so badly need it. If nothing else, graphical expression serves for them as a safety valve through which they can let out the accumulated tension and thus regain balance, at least for a few hours. I have scores of similar cases in my files and the collection is a tragic document of troubled childhood; the suffering parties belonging to the most variegated social strata, as far as parents are concerned. A sad sight indeed, if we consider that these unfortunate little souls represent the future generation of Americans.

The important fact for us is that these children never speak about their troubles, first because they are not aware of the nature and source of their "depressions" or the psychic experience and when, in later years, they might learn the inherent causes, they would not speak of it to anybody, anyway. Thus, if not released, at least the tension has an effect; a psychic knot will develop and who could foretell in what form and when, how will it explode or otherwise manifest itself? One thing is sure—the mental health of the child is at stake.

This is why drawing is a "must" already in the kindergarten where the expert can see what children carry in themselves and at a time when the trouble can be spotted or brought to light. And let me repeat here, the simpler the tools and materials, the better; paint already is less valuable for small children because the brush is not as



Left: An example of drawing by a little girl of six who repeated a previously dictated art class lesson. She did not visualize the whole with the parts in it, but was aware of the parts and added them up to a figure

easy to handle as is the pencil or crayon; the brush is less sensitive in the small hands. Too many colors are confusing. Six is a good scale and a dozen is the maximum permissible under seven years of age.

* * *

In the following discussion let us accompany the small fry into the public school.

Art in the Public School

Though I have no means of finding out the reason for introducing art as a subject in the school curriculum in, so I am told, 1845, by now we have countless evidences for the decision having been justified.

In kindergarten, art-activity has the role of a means of free self-expression, therefore no teaching is necessary here, in the elementary and high schools it is taught just like any other subject. It is believed that art serves well the purpose of social adjustment and community-consciousness, therefore, children in their sixth year and on are directed to a purposeful art activity leaning on actual observation. When in their seventh to ninth years, they are encouraged to group activities which most often means that they are painting pictures in which the whole class is at work, with the picture having a definite subject matter. For example, the means of transportation. However, after the seventh grades, twelve to thirteen year-olds, art is identified with crafts—manual skill. Though still under the title "art," adolescents are often taught crafts in which there is practically no chance for spontaneous self-expression. It is often intimated that youngsters at that age "express themselves" by manual work but this is nothing else than pretense.

It would be futile for us to tackle here the whole complex problem of art education with the full meaning of the term, but we may try to clarify the issue at least to some extent, as far as the first six grades are concerned.

Art, as the graphic means of expression, is the most spontaneous form. Writing is far behind it in spontaneity value for he who wants to write must first of all be familiar not only with the code symbols (letters) but also with orthography which is far from easy to absorb for the young humans. On the other hand, without at least a tolerable orthography there can be no expression except for the purely graphic features of writing, which again leads us back to art. Speech is more spontaneous but still greatly limited by the number of words the child knows; and it is not at all easy to turn thought, still less uncertain feelings, into words that amount to an adequate form of expression of the psychic experience. Surely, children draw long before they write and these drawings are a great deal more revealing and informative than their speech.

Though the child in his third year becomes aware of himself as separate from the collective matrix, it has been found that as late as their ninth to tenth year they still regard many non-living things as being animate which proves that the child does not manage to separate things from the universal whole and to realize things as separate things or entities. (See: J. Piaget, "The Child's Conception of the World," Harcourt, Brace & Co., New York). Also, up to their seventh or eighth year, words for them are either collective concepts and include many things, or else are strictly limited to only one thing and only under one condition. For example, they have a lively image of "boat" which they readily visualize whenever they hear, read the word, or just think of it. That image is a generality with no specific details and that is how they present it in their pictures. As for what "a" boat looks like, that is another matter. And this is where education enters.

We all know that our imagination varies in intensity; time and again it is so lively that we simply must give it some manifest form of expression, the more adequate the form the more satisfaction and pleasure we feel when we

express it. On the other hand, we often find that the image we have in mind, the experience, is too loose and thin—we don't succeed in formulating it in any way. That un-concreteness of the image is due to its being too multifariously intermingled with and overlapped by other images and experiences and we cannot clearly distinguish where the one begins and where the others end. We "sort of know" what a boat is but cannot decide upon its valid form and we hesitate—is it a ship, tugboat, sailing boat, canoe, or what? But even if decided on drawing the tugboat, we must think hard to find its characteristic features as different from ship, canoe, etc. The child is in the happy position that his images are inclusive and well defined as such, as long as he is not forced to notice too many details. Thus, if we want him to solidify the basic pictorial concept, we just stimulate him to draw, without driving him into details.

It is part of human nature that we instinctively want to clarify. In their fifth to seventh years, this is what most children do in drawing. They want to explore the world, and to make it any good the exploration must begin with clarifying the hazy, loose first images. With writing they familiarize themselves with orderly two-dimension awareness and with a two-dimensional perception they see the world. Two-awareness is there but it is far from complete before the end of the seventh year, more often not before the eighth year. Anyone who ever watched children at drawing will know it. Here is one example, a little girl (six) and her drawing.

The first thing she drew was the black shoes. Next was the pink legs, then came the two rows of tulips, on the right and left. (It was a repetition of classwork when the teacher drew a tulip for them and the children had to copy it in a row of tulips. That was their art lesson.) Now she made the skirt and then she left her desk, walked around, picked up a brown crayon, and returned to work. Bent over the paper, she made the two dots somewhere up in the "air." That was followed by the round cheeks, then suddenly she drew the big circle which happened to be the head of the figure. Having made the hair and the ribbons, she drew the arms and the rest.

This procedure is rather common with children and it proves that they do not visualize the whole with the parts in it but are most aware of the parts and add them up into a figure, often turning the paper around. Obviously, in such procedure, there is no means at all to control proportional relationship between the one-by-one added parts, nor does it mean anything for the child. Now these facts are a good, sensible guide for the teacher. As children want first of all to give shape to their image-material, we cannot help them at all by correcting their drawings in proportion or "likeness." They would not understand what we are talking about because we have no means to know whether the picture they draw is or is not a correct presentation of their experiences (visions). All we can and must do is to stand by and see to it that children do draw, thus concretizing their imaginations. By drawing, they digest the material they have in mind and that must be done before proceeding farther on the road.

The healthy child's mind is always hungry—he wants to consummate more than he can digest with good results.

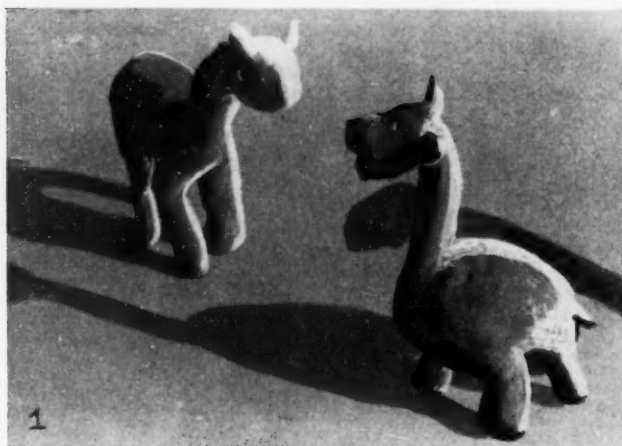
Instead of urging them to copy nature or patterns, we must encourage them to bring up to the surface those images they all have—partly hereditary or atavistic and partly accumulated by actual visual perception and observation. To digest means to formulate and by formulating to concretize them. On the other hand, to concretize also means to integrate the lingering images into their real possessions and thus the child becomes mentally and physically wealthier; he becomes more intelligent. When we try to urge the child to produce more realistic pictures, we may do a great harm to him because we belittle, perhaps even ridicule, what for him was real enough. As a matter of fact, children should not draw naturalistically before they are at least fifteen years of age.

The teacher's job is to stimulate children to draw for they cannot be expected to feel inspired at a given hour or moment in class.

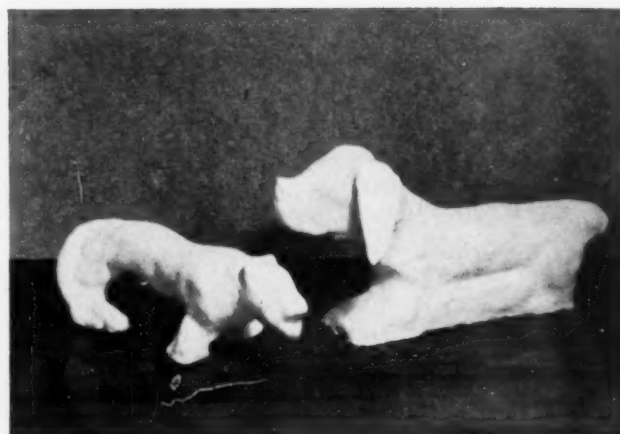
THE stimuli can be either direct or indirect. Direct: showing them visually interesting things; not pictures but real things which they have the chance to see also outside of school—flowers, animals, scenery such as farm, harbor, circus. In other words, to expose them to visual experiences and the aim is not that they should draw the pictures on the spot while actually looking at the things. In these cases the art session consists merely of seeing. These are field trips during which the teacher speaks in simple terms about the visual characteristics of the things observed—colors, forms, lines, shapes, etc. Action, as a rule, is at once noticed by the children. Indirect way: telling the class about some personal experience, emphasizing the visual characteristics of it, such as, "This morning I saw a cute little squirrel. He was in a hurry to look for acorns in our garden and was leaping in waves, his long, bushy tail following in the air. His color was a beautiful gray-brown on the strong green grass." Then ask children if they ever saw a squirrel, whether they did remember how it looked, and, "Let us try to draw one." With such method we activate the child's imagination and when the mental image is concrete enough, they won't hesitate to make the picture; indeed, they will be eager to give it form in lines and colors. And by drawing, those images which at the time were perhaps loose and blank are made concrete, thus reaching the rank of "conscious experience." As is the case most often, drawings display not only the squirrel, to keep to our example, but there will be traits that indicate cat, monkey, mouse, dog, and even the face of man. But we must not correct the picture because for the child the value of the work was just that he projected the collective image he had in mind. If we stimulate him now to draw cat, then monkey, and so on, he will try to formulate those things by characterizing those as best he can. Step by step, the images become clearer by the means of drawing and thus the basic concept becomes clarified. While this is going on, the child's atavistic image-treasure also is being activated and molded into one with the knowledge acquired by observation, thus the "mysterious X" will become a useful factor in the growing individual's conscious self. Without that, there is no hope for a mentally healthy adulthood. This is why:

(Continued on page 8-a)

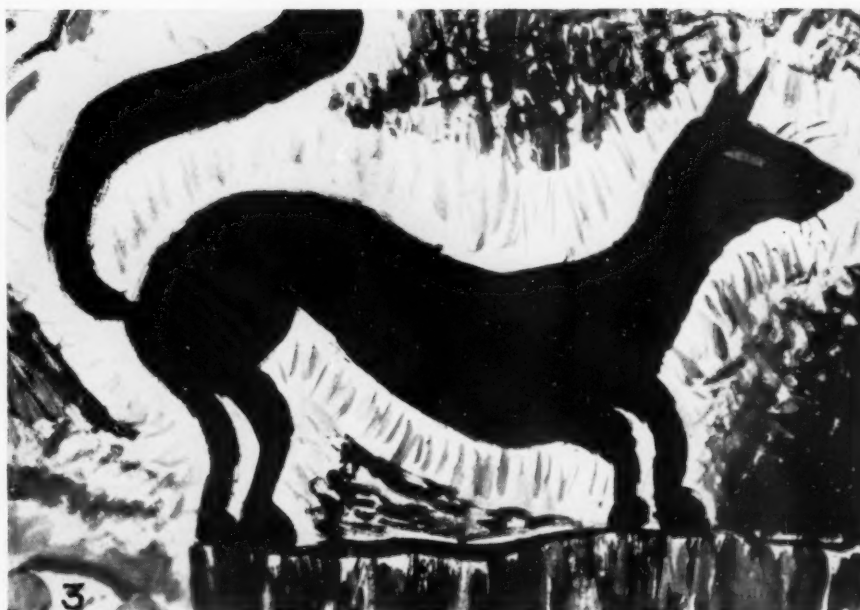
THE CHILD'S EXPRESSION



Examples of clay modeling which illustrate the growth in artistic achievement from the bulky and gross to the more refined and discriminate. At left is the work of a six-year-old and at right is that of a thirteen-year-old



At right, an eleven-year-old child painted the cat with the Halloween atmosphere in a surprising feel for weird and mysterious effect. The finesse in the fur and anatomy shows the child's advanced development



UNDERSTANDING THROUGH ART

DELBERT W. SMEDLEY, Assistant Professor at the University of Utah
Salt Lake City, Utah

IT IS through the channels of art, and the feeling that art gives, that much early understanding and growth is made in young children. The responsibility of the teacher is to guide the young artist toward the correct concepts which can be detected by way of the child's art products as the child puts on paper or clay that which he knows. Then, to understand and build comfortable concepts through art, some unanimity of thought should prevail with older persons who guide the child through the early developmental period of his life. The adult ought to look at art as the growing child does, and be sympathetic to his feelings and embryonic ways. The adult should realize that, while the creative experiences are underway, there is a far greater avenue of pleasurable happenings going on within the child than one is prone to

believe. If these happenings are guided toward keener knowledge, then the teaching process is more meaningful.

A child looks at art in an immature and limited manner in contrast to the perfection of thought which is prevalent in the parent and in the adult. The little child looks at art in a gross and bulky way. We say his product is crude and indelicate, yet he sees it as a complete unit as far as he is capable of comprehending and, perhaps, discerning. He shall make more refined and discriminating responses as he regards the world about him more clearly. Observe the clay figures above in Figure 1. The child draws a cat by sketching an oval body with four lines attached which are representative of the legs. Then a circle with a dot for the head, and a curved line for the tail. Whereas the older child with a broader outlook gets more finesse and fine



The adolescent has a well-developed keenness of insight and acumen. His sense of discrimination has grown to quite a high degree. The skills are well developed in many children. The illustration at left was made by a fourteen-year-old, and that at right, by a sixteen-year-old

feeling in the texture of the fur in the same subject. Notice this in Figure 2.

It is not the incredulity of the small child that causes him to make these crude representations, but his lack of knowledge, lack of motor development, and his slowly developing acumen. The growth of these skills and knowledges gradually develops his mental and physical powers toward a higher transcendency. Look at the perfection attained in illustrations of high school pupils in Figures 4 and 5.

It is these early formative years that build concepts in art, and likewise in all things. If the experiences in the formative years are happy ones, the child is more apt to remember them not as individual experiences, but as a large and complete, happy experience. To carry this out in art experiences, it is better not to present art principles through concrete laws or rules, but to offer suggestive and leading statements when the child is executing his creative efforts. Many times it is well to offer evaluations through positive suggestions after the work is on its way or after it is completed.

The parent and teacher may make such stimulating comments as the following, knowing they will be encouraging rather than disheartening: "James, you have painted the tree beautifully, and the picture has a fine balance," or "Mary, the grass carries out the rhythmic lines you are using in the picture," or "Susie, the figurine has a feeling of the dance in the graceful lines modeled in the clay." It is well to avoid comments such as, "Joe, why don't you model the head smaller, and put more clay on the body, then change the feet," or "Billie, look at the way you have painted the grass. It is wrong." The adult should think how the comment he offers will influence the

child and even the older children around him. We attempt to build and encourage the child rather than block and stifle him.

Watch for the child's conceptions of the things he is painting or modeling. As an adult, ask yourself these questions, "What is the characteristic meaning underlying the basic understanding?" "Are the basic concepts constructive or antithesis?" The basic underlying thought will be the conglomeration of all things he has discovered and has knowledge about up to that moment of his life. His concepts are incitements caused by parents, teachers, companions, and, in fact, all the people around him. These incitements may be through the spoken word, feelings expressed and not expressed, and even the attitude toward others. The parent and teacher should keep in mind that the child is being guided concurrently toward the underlying basic beliefs that will influence him in his rational thinking from then on. These beliefs will also be recorded pictorially in the pictures he paints and the clay he models; many times directly, but more often, indirectly.

THE experiences in art aid him in the production of concrete renderings of his artistic and aesthetic understandings of the world about him. The child's ideas may be far removed from that of the adult when it comes to drawing the human figure, but, remember, it is his conception up to that time. An example of a child's concept of the body is illustrated in Figure 6. The drawing shows the arm growing out of the lower part of the chest; also, the body incorrectly proportioned. Approximately a year and a half later, the same child, with guidance and intelligent planning on the part of the teacher made a more refined picture of a little girl with the arms placed at the correct position and the body more correctly proportioned. Please refer to

Figure 7. The directing of the child in most cases is easily accomplished, but must be done with tact. Many times this directing may seem garrulous to the older person, yet necessary to the child.

With the older child, understandings of persons and peoples are often erroneous and need to be watched for better relationships and attitudes. This is particularly true in close association of intimate friends and companions in communities. The same is of much concern, also, when it comes to race relationships. One of the usual inaccurate beliefs is that concerning the Eskimo. The idea lives on with many persons that all Eskimo people live in ice-block houses called igloos. This is an incorrect concept. It is true that many still live in the ice houses, but there are Eskimos who live in well-insulated wooden structures. Parents and teachers should guide the concepts and ideals presented in learning situations, and should watch specifically those that are misleading and of a false nature.

When doing art work, reference books and other materials are often found to be helpful in developing the right mental impressions about other peoples in far-away lands. Wise counseling by teachers directs the child to those sources and assists him in finding the proper references.

Then we find many individual differences in art notions because of the many patterns of experiences. One child

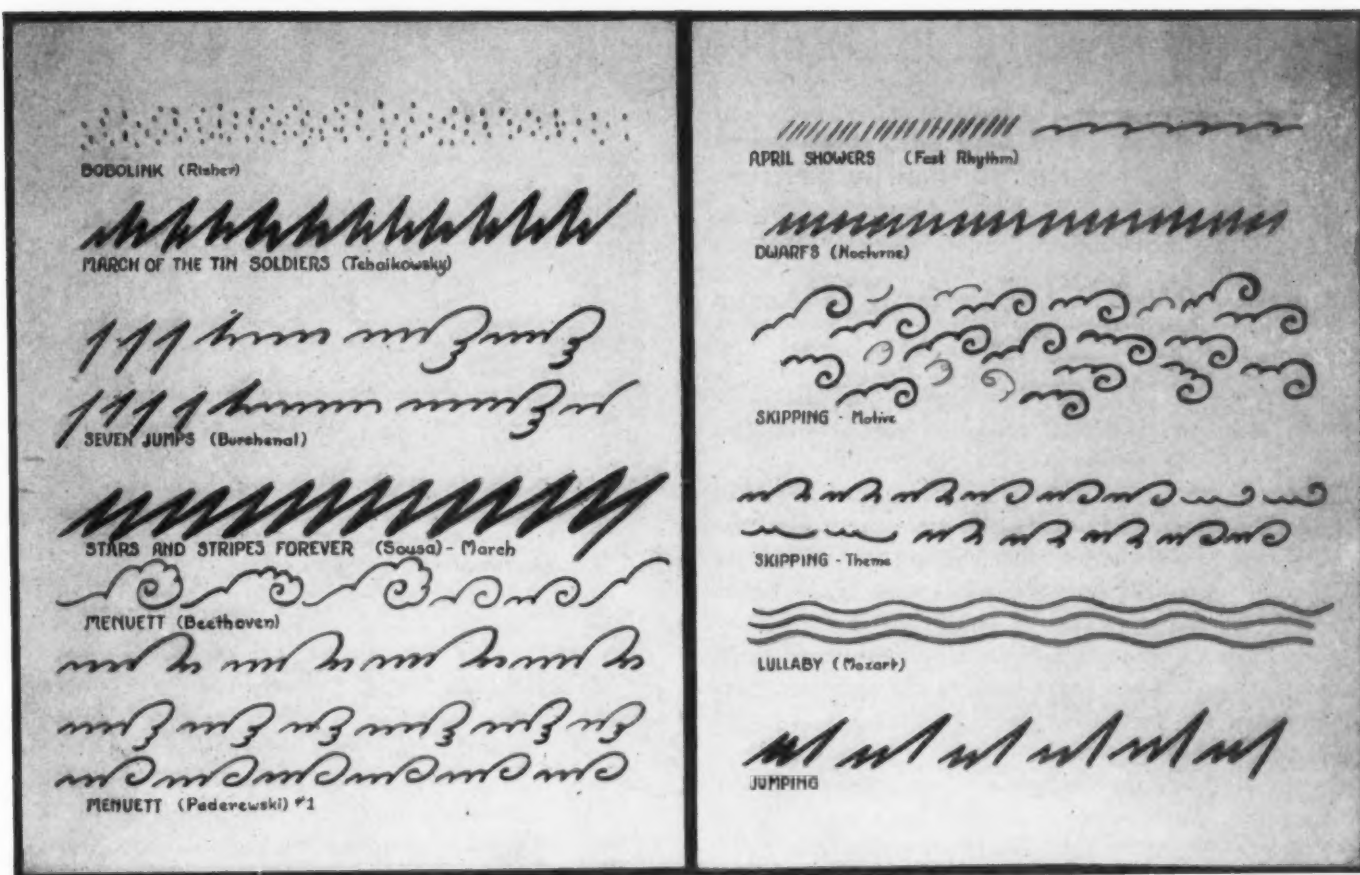
perceives many things far removed from those of a neighboring child, even though they live in similar situations. In the same class, analogous children paint pictures of children and dogs—one paints his picture of a boy playing with a dog; while the other paints his picture showing a dog being chased by a boy wielding a stick. One boy relates, "I hate dogs because they bark at me!" One has had a favorable background with the dog, and the other has had an experience which was deeply tinged with a stifling fear.

The preceptor must watch for and direct growth of the beliefs both for artistic endeavors and for patterns of thought. The development ought to be a means of nourishing life experiences, not in the narrow gauge of media found within the reach of the child, but in the home, the garden, and the civic center—every project touching the life of a citizen becomes a medium for artistic expression. The art understandings, perhaps, will be used as a frame of reference in the later life of the developing child.

The adult, instead of blocking and inhibiting the child in his growing concepts of the people and the world about him, should build a knowledge toward and for all that is finest in everything about him. Let us hope that the child may grow in a constructive and a proper understanding of people, and in a well-thought-out pattern of approach through art, and that he may develop into a keen and energetic citizen.



The urge to draw the figure is well illustrated in the crude representation of a person. It shows the concept of the little child in a little child's mind. The second one shows a more refined representation and a more nearly correct figure, which was made at a later time. The drawing at left was created at the age of 5 years and that at right at 7 years.



RHYTHM WITH THE RECORDS

CATHERINE M. HENSON, Flagstaff, Arizona

ART is great fun when we introduce sound with our creative expression. Children from primary through intermediate grades greatly enjoy the opportunity to express themselves in measured motion and the word, rhythm, becomes a permanent part of their vocabulary after such an experience.

In the primary grades especially, the first questions are (according to season, often) "how do the leaves fall" and "how do snowflakes come down? Do they drop with a bang?" We find children using their arms with their fingers fluttering down to show us. "Did anyone hear the rain on the roof last night? How did it sound?" Children have great fun making the motions and sounds of leaves, flakes, and rain. In the intermediate grades the reading of poems with emphasis on rhythm carries over the idea and often with a bit of laughter in response.

So we come to the records which introduce running, falling snowflakes, skating, pushing and pulling, hopping, swinging, marching, and so on. As we play the various records, we ask, "What do we do when we hear this music?" Somebody always knows and we make our hands pull, hop, march, or tap quietly on our desks. It is not necessary to go through all the records with our hands first until we have the idea. Later we just listen before drawing.

Now, can we make our chalk (or crayon or charcoal) march with the music across our paper? Can we make it

swing? Sometimes we go all across a long strip of paper and come back and add more lines while the record still plays. Some of us prefer to make allover patterns or "doodle" later. There are records which include several short rhythms and we play only one or two rhythms, just listening the first time. When the record is repeated, most of us want to draw with the music. Some will prefer to tap.

Be it understood that we are not attempting pictures or anything for exhibition. We are just having the fun of making our medium keep time to the music; we are experiencing rhythm both audibly and with the art media. The child may use any media he prefers but the use of paint is advised for a later lesson. The paper should be large and may be scrap material; even old advertising sections can be employed. Some children may prefer to work on the blackboard.

Rhythm, when thus introduced, almost carries the class away; and the elementary teacher usually comments upon this lesson as one of the best of the year.

(For bibliography of records, please turn to page 8 a.)

These are a few. Others will be found. Perhaps a radio program will prove timely. Always we can tap or read poetry for rhythm if we have no music and even if we have. Perhaps we can see from our windows the rhythm of the hills and move our hands to their sweep. We shall become conscious of the rhythm about us.

(Continued on page 8-a)

WATCHING CHILDREN WORK

The half-finished picture
and the finished picture

JESSIE TODD, University of Chicago

EVERY good school is a laboratory school whether it is so named or not. Every good teacher learns by watching her children work.

Often we have so many paintings in our art room, drying on the window sills, under the tables, on top of the cabinets, and on the floor that the half-dry ones need to be pinned up on bulletin boards to make room for the wetter ones. Things happen so fast in an art room that these unfinished pictures often remain on a bulletin board for a day until the children come back to the next class and continue painting on them.

As children come and go the teacher learns from their remarks. As they look at Molly's half-finished painting (Illustration 1) and point to the horse head a little left of the center, "Why is the horse head there without a body?" "Maybe that is going to be water with a horse swimming."

"I wonder what color Molly will make the road. I know what I'd paint it."

They are delighted when they see it finished (Illustration 2). "She lightened the biggest horse."



The half-finished painting by Molly, a sixth grader

"It's exactly like Spring. I like the pink tree on the left, and at the top."

"I like the turquoise stream" (the narrow light line in the distance).

"I love the yellow road, it's so sunny looking."

As Molly proceeded from the half-finished picture to the finished one, she used pink, light yellow-green, turquoise, and pale yellow so that the result was a very gay picture. The children were really enthusiastic over it.

Let us look now at Elliot's abstract painting. He and Molly are in the same sixth grade class. It is free time.



As Molly proceeded from the half-finished picture to the finished one, the other children were enthusiastic about her gay colors and added interests



Elliot's half-finished abstract

Each child is painting what he wishes. Compare Illustrations 3 and 4. Notice how the pattern is changing. The diagonal on the left is still there, but it has changed color. The zigzag effect at the top is still there but it has changed into a different line. This was serious business with Elliot. He was feeling his way and enjoying the process. None of the colors are vivid. He has used a grayed pink, tans of many kinds, grays of many values and tints. There is some pure black and some pure white.

He gets no praise from the children. They are not interested in his abstraction. The teacher gives him much

praise for doing what he wants to do and for seriously changing and experimenting. The color in it could be used in interior decoration. His mother says that he draws all of the baseball players at home. He never draws them in school. He uses the paint as you see it in this abstract. She says that his uncle is an artist who has an interior decorating studio.

Often Elliot sits quietly fascinated in watching other children work. He never imitates them, however.

Both Elliot and Molly work slowly and deliberately. Others hurry and make many pictures and designs. When Molly models she works very quickly, however.

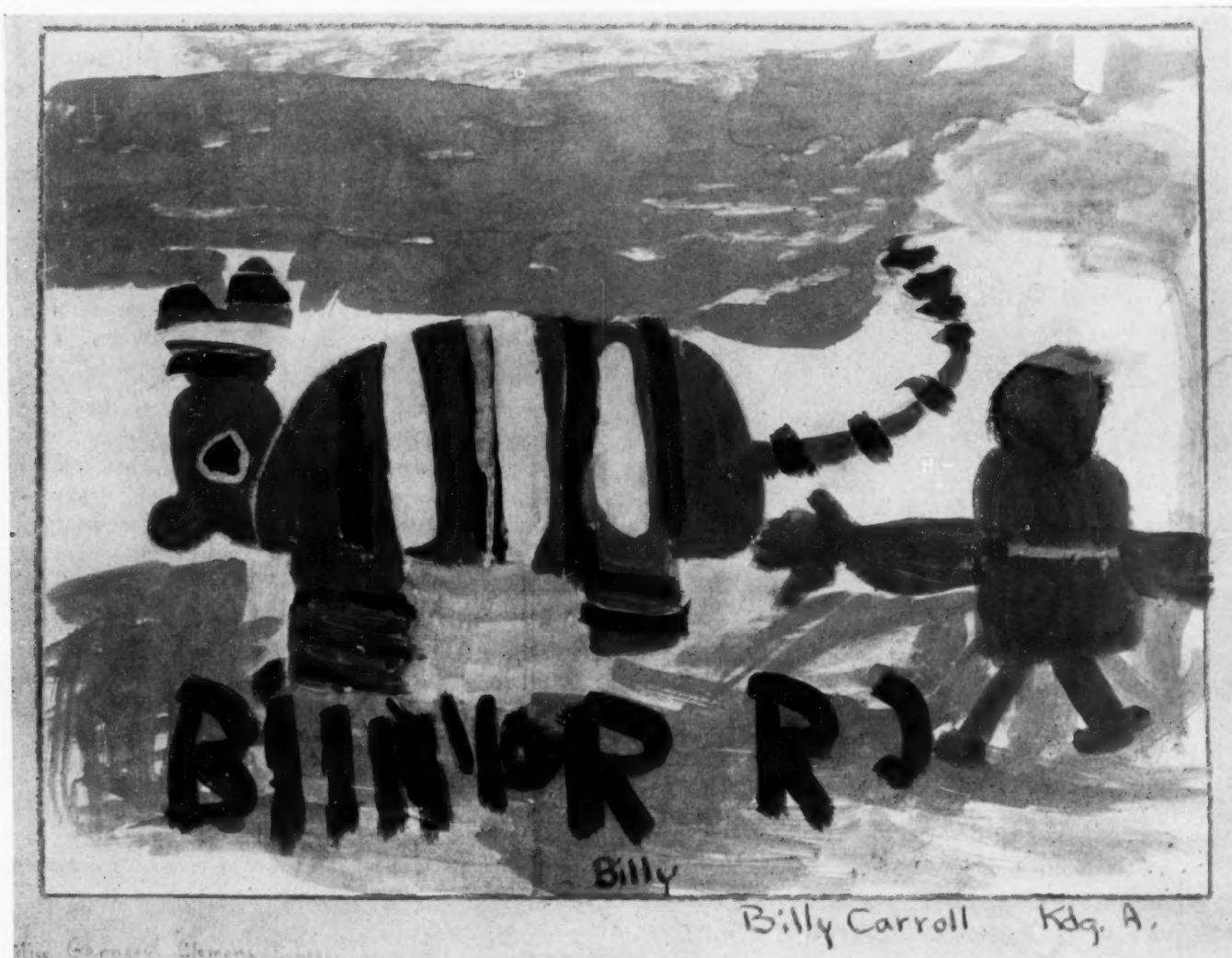
Such observations as these help a teacher to understand children. They show how futile it becomes for art supervisors in an office at a distance to say what children should do in their classrooms. Elliot's mother even is surprised at his interest in the abstract for at home he draws very carefully and accurately baseball players in all positions. In school he never draws ball players at all.

One conclusion the teacher made as she watched Molly and Elliot paint was this, "It is good for them to paint as they wish. Something is coming out of each child and taking shape on paper. This expression is a satisfaction to each. Each is a better person for having painted as he wished."

Another conclusion, "How wrong it would be to try to force on Molly an interest in the abstract. How very wrong it would be to tell Elliot that he must paint a picture of horses and children with light, pastel colors of Spring."



Notice how the pattern is changing as Elliot completes his painting. He feels his way and enjoys the process. This is serious business with Elliot



What child would not prefer the grand tiger and little Black Sambo of the painting to the book illustration?

EARLY EXPRESSIVENESS THROUGH EASEL PAINTING

MIRIAM R. HOLLWAY, Art Supervisor, Mt. Clemens, Michigan

Easel Paintings by Children of the Clemens School

Kindergarten: Miss Goldie Garnsey

First Grade: Miss Jackie Callahan

TEACHERS of the early elementary grades can vitalize their work through the use of easel paintings which, with a minimum of guidance, can become a most expressive part of the young child's learning experience. No special training or so-called artistic ability is needed to stimulate the use of the easel paints in the perfectly free and joyous way of a child. The role of the teacher is mainly that of providing materials that will encourage the child to portray his own world.

The easel and paints should be an important part of the equipment of kindergarten through third grades. Large newsprint or 20- by 24-inch cream manila paper can be clipped to the easel to provide a constant supply for

the children. Easel paints should be full-bodied vibrant colors, with a palette of the six base colors and black. A brush for each of the jars of color is important, a large jar of water for washing them, and an empty jar to put them in, brush end up, are the essentials.

With small children who often are in the experimental and manipulative stage, the ease of the medium of paint provides for rapid growth and full exploration of the world of lines and blobs that engages their interest, and which they must experience at some time before they can enter wholly into the world of expression. The teacher will not need to do more than praise and observe, and possibly make a few comments to lead the child to attribute an intellectual motif to his art efforts; for example, the streaks

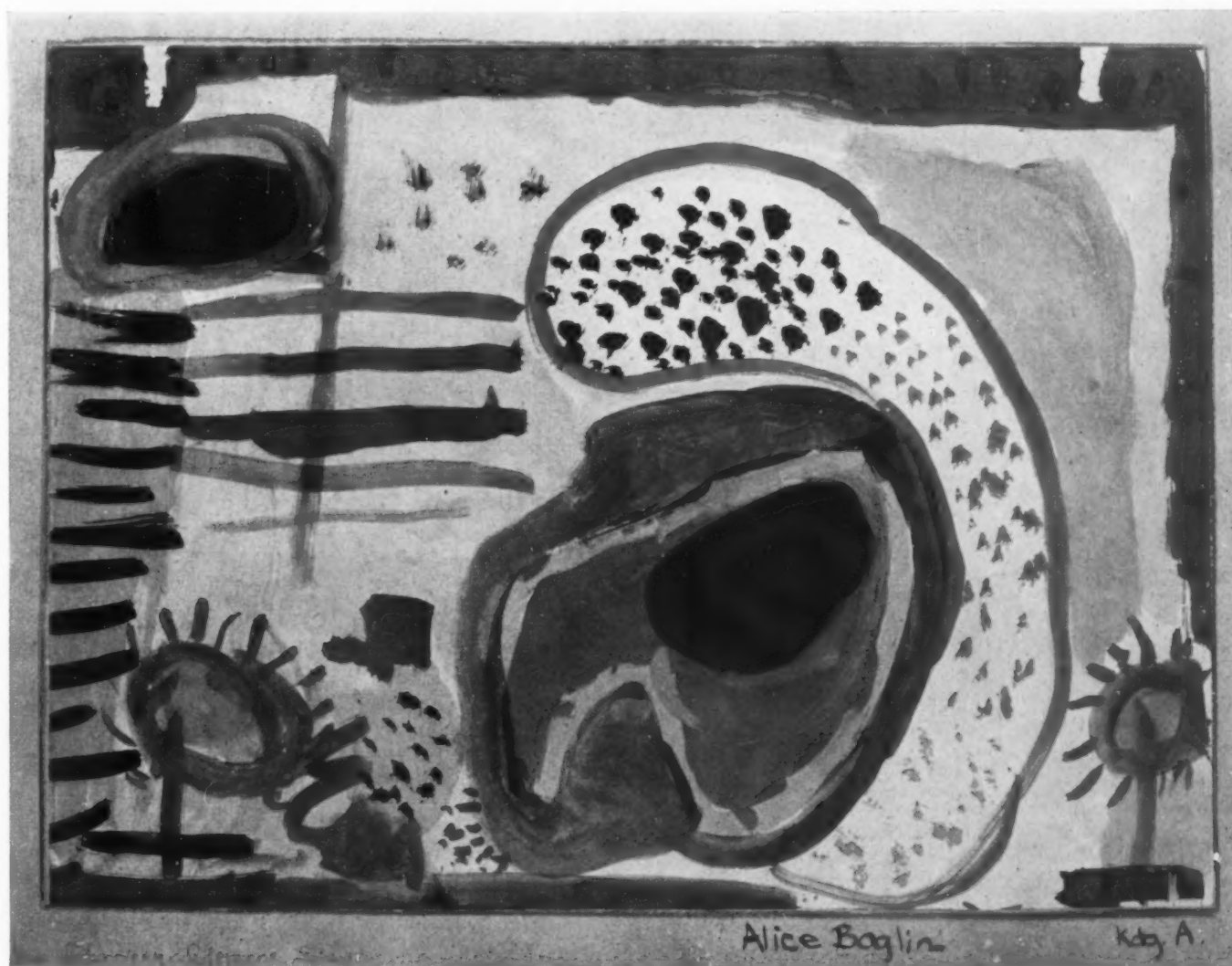
and swathes of colors, "sort of a sunset sky?" or of the ever-present masses of intertwining, snaky lines, "perhaps a hundred thousand roller coaster tracks?" will be enough to indicate a way onward for the child. Growth in clarity of expression need never be pushed, for the child will always proceed at his own rate, but sometimes the physical problems of use of the brush, paint, paper, and how-to-do will keep a small child on a plateau of timid repetitions of his first exploratory attempts; and even a clothespin clip that is too hard to open will become an insurmountable obstacle to some children.

The teacher should suggest possibilities, offer solutions to problems, especially in the upper grades where children will become impatient with the limitations of the paint. One of the major difficulties for children is the sky, for they do not realize that it can be painted first, and in a few minutes all other objects can be added on top of the sky color. In order to have brilliant and satisfying paintings, the colors must be rich in tone, and mixed to a creamy consistency that will not run so easily. Weak, watery paints and mutilated brushes cannot be made to produce the wonderful paintings the child has in his mind.

Display and appreciation of the pictures is the insurance of a continued effort and interest. The room where the children's work is of higher value than the commercial poster and magazine cover will have a personality of its own that is reflected in the whole attitude of the child. For reading readiness programs and for the early experience reading, nothing can be more effectively used than the work of the child himself, for what child would not prefer the grand tiger and little Black Sambo of the painting, to the small book illustration?

The love of pattern, rhythm, and design, in its purest and most abstract form, will be demonstrated repeatedly in the easel paintings, to provide the perceptive teacher with greater insight into the workings of the minds and hearts of her children; and to also provide a gallery of paintings as direct and as forceful as an exhibition of contemporary art, which for simplicity and sincerity the children's works far surpass.

There is a great difference between simply allowing the easel to be used, and encouraging the use of it, and that difference is the key to outstanding work in the development of art abilities and aptitudes.



The love of pattern, rhythm, and design in its purest and abstract form will be demonstrated repeatedly in easel painting



Children at any grade level will enjoy painting on large sheets of wet paper. The color flows freely and gives a nice effect. The examples above are from Mrs. Horton's class at Lyndover School

TRANSPARENT WATER COLORS FOR SMALL CHILDREN

ANNA DUNSER, Art Director
Maplewood, Missouri

A CHANGE of mediums in the art classes is always an inspiration for better work. Small children enjoy finger paints and tempera. They swing into rhythmic self-expression so quickly and easily that these mediums seem the ideal for beginning art in the primary grades.

It does not follow, necessarily, that an occasional lesson with the small brushes and small cakes of paint will cramp the children's fingers or strain their eyes. The letter and number forms which they learn for manuscript writing are smaller than any objects they paint with water colors, even when the manuscript work is done on the blackboard.

When little children use the transparent water colors for the first time they may be distressed because the colors flow into each other. This is especially true if the children

have become accustomed to using crayons often, and have used very little paint of any kind.

The teacher can eliminate the objection of colors intermingling, for the beginners, by having them draw their pictures with crayon in outline first and filling with the paints later. The outlines may be in one color only—red, black, yellow, or white are effective—or the picture may be drawn with the colors that will be painted in, eventually. The apple will be drawn with a red crayon and painted that color; the leaf will be drawn with a green crayon and filled in with green paint. The resisting wax of the crayon will, of course, keep the colors separate.

Though the crayons serve their purpose in the first lessons the children should soon come to realize that the mixing of adjacent colors to form new colors is the most

interesting and valuable feature of the paints. If the paints did not flow into each other, bringing new and surprising effects, they would have no advantage over the crayons except, perhaps, speed.

When the children realize the character of the paints they are ready to paint pictures freely with a full brush and no outlines whatsoever. They paint children playing, an array of flowers, trees in spring or fall, or any subject that lends itself to large masses of color.

Children at any grade level will enjoy painting on large sheets of wet paper. The colors will flow more freely and give a nice effect of sky with clouds, sunset skies, colorful hillsides, and effects of fog or smoke. The pupils soon learn that these results are most satisfactory if the paper is quite wet and the brush not loaded. When the paper becomes drier, just damp, the trees, hedges, houses, and even people may be painted. But for sharp details such as tree trunks or branches, windows and doors, details of dress and features in the faces, the paper must be nearly dry but damp enough to remain straight on the table or drawing board.

In the third grade class, in Lyndover School, under the direction of Mrs. Horton, the children painted on wet paper and the pictures varied greatly. Suzanne's painting was in dark colors, the house, tree, and fence standing

out boldly while Robert's painting was delicate in color and treatment. Judy steered a middle course with a crimson sunset sky seen through the heavy trees that cast a decided shadow on the grass. Johnny achieved an effect of a bit of sunset sky showing through the clouds for a background, and he daringly tried people and animals in his picture.

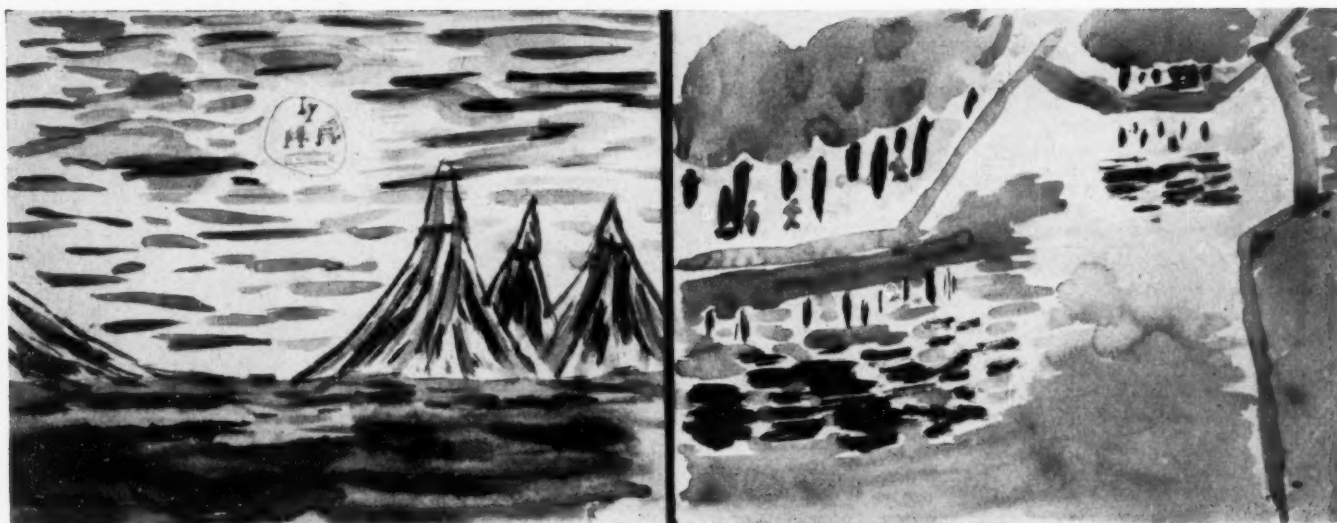
In another third grade, at Valley School, Miss Rinderknecht, teacher, the children painted with a technique totally different. They used dry paper and a brush that was nearly dry. This gives an effect that we see in the paintings by adult artists. It seems more difficult than any other method—to the adult. But when children see such pictures in their readers or in their storybooks they feel that here is something that someone did by hand, and accomplished with just a few strokes of the brush. In fact, it looks so easy that the children believe they can express their ideas by this method—and believing, they can.

There are many other ways of using water colors, and methods of using them in connection with other mediums, such as painting in skies, letting the picture dry and finishing entirely with crayon, or proceeding in the other direction, drawing in and coloring everything with crayon, then washing over this with water colors. Each new way will stimulate the children to more experimentation and will encourage them to use imagination.



Third graders at Valley School with Miss Rinderknecht used dry paper and nearly dry brush

THE CHILD WITH MATERIALS



A warm effect was achieved in this landscape by use of harvest subject with reds and browns

Blues, greens, and the suggestion of water gave a cool effect

DOORWAYS TO NEW WORLDS

MARGARET POWERS GREENBURY, Webster Groves, Missouri

Experiments with transparent water color by eighth grade students who had never before used the medium illustrate here the value of experimentation. Freedom of research with all mediums and materials can arm ourselves and our children with the means of reaching the best that life offers

CRAFTS provide doorways through which new worlds may be reached. Crafts are not arts. They can be tools of the artist as they can be tools of the teacher or of the psychologist or, indeed, of the student who wishes to embody his imagination. Yet the teaching of crafts has long been so closely associated with the teaching of art that to many laymen the two words are considered to be practically synonymous.

What a pity that is! Most of us can be craftsmen. But the skill, the time, the training necessary for the production of true works of art are things which always have been and always will be denied to most of us. Far too many people acquire nothing but despair in attempting to reach such false standards.

Many a beautiful craft display represents only blind mimicry and frustration and tears. Displays of mediocre objects may show much new interest aroused and growth on the part of every creator represented.

In the schools of fifty years ago rigid courses of study prescribed for every minute of the school year which legally could be devoted to arts and crafts. They described the object to be made and the type of decoration to be used on it. Then, when the results were measured, they were classified according to the precision with which they imitated the example.

The children who were unable to mimic the example became the adults who "couldn't draw a straight line."

Many of them became actively antagonistic towards art and all it represented. Being unable to reach the standard set, Susie preferred to draw caricatures of teacher, and Johnny applied the red paint to Mary's curls.

The schools of today, however, use crafts to develop the creative capacities and measure the results by the growth of the individual creator. They use crafts as tools and they take advantage of the child's natural tendencies. Children are born wanting to experiment with the strange and therefore exciting substances of this world.

Everything the baby gets his hands on goes into his mouth. With his lips and his tongue he feels for surface texture and for taste. He chews objects to discover their consistency. If these qualities are pleasant he continues chewing. If they are unpleasant he discards the object with a wry expression.

Little children retain some of the baby's desire to use his mouth in answering questions. Little by little their exploring fingers reach into everything. They like to stroke glossy satin. They reach out to finger the kitten's fur, and snatch their hands away because the fur tickles. They anxiously feel the cold hardness of metal. They delight in the moist slipperiness of mud.

Instinctively they train their eyes, too. The toddler learns to judge the distance his faltering feet can travel. He is fond of watching the powder sift from the talcum can. He is enraptured at the reflections the mirror sends

here and there as he tilts it in the sun. He whispers, "Pretty, pretty," as he dips an ecstatic nose into a red, red rose. He smiles to see the patent leather shoes glitter on his feet in their fascinating fashion.

The child tries out sounds, too. He is fond of discovering the difference between the noises he can make with a spoon on a dishpan, a skillet, and a drum. He delights in whistles and in horns, in the bark of a dog, in the cackle of a hen. He likes to imitate each sound he hears.

While the teen-age boys and girls have gathered many of the basic knowledges they crave, this has only served to whet their appetites for more knowledge. Unguided, they sometimes satisfy this craving by experiments with forbidden pleasures, or by succumbing to the lure of far fields. With guidance they can discover the wealth of treasure at the doorsteps.

The cold abstractions of our civilization, the treadmill humdrum of our mechanized age tend to smother our adult curiosity and our dreams. They destroy equilibrium and the feeling of personal worth. Crafts, on the other hand, offer the substance which is reality and the possibilities which are creativity. They hold us breathless upon the threshold of the future. Thus, they make us young again, and curious and creative and eager.

Curiosity is part of being alive. To destroy it is to destroy life. In the past this brought the dark ages to mankind. It can bring dark ages to individuals, too.

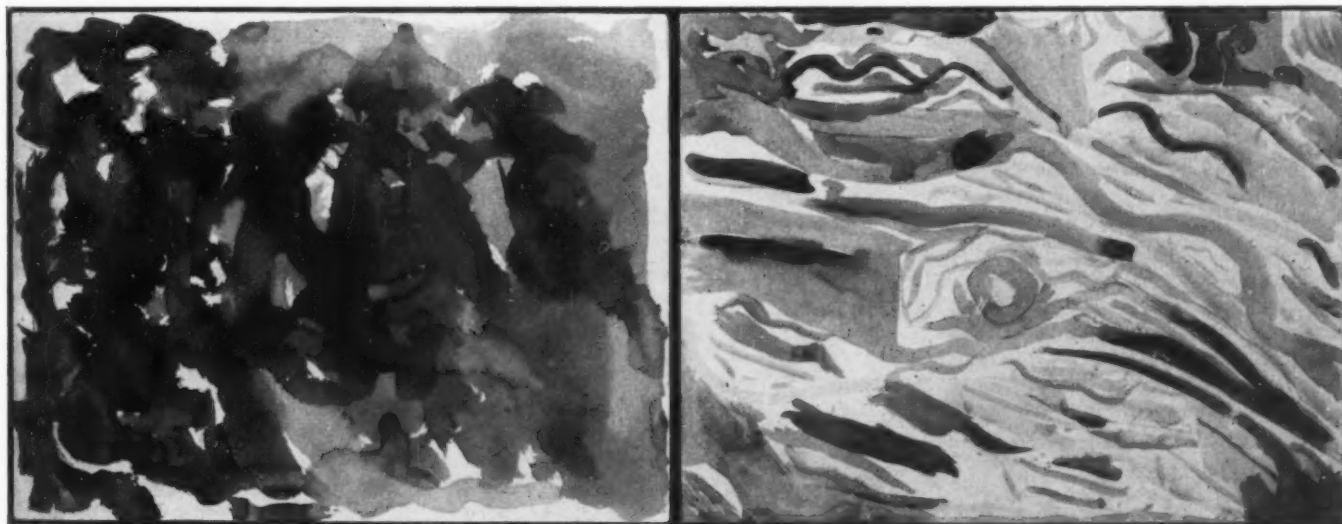
The great achievements of this world were not made by men who accepted things at their face value. They were the accomplishments of those who asked why? How? Asked them until they found the answers.

To develop this urge is to arm our children and, indeed, ourselves, with the means for reaching the best that life offers. We can develop it through crafts. They lead the individual to reach upward and outward, beyond the narrow boundaries of self to new interests and to new and larger phases of old interests.

For the kindergarten child we choose mediums which are easily handled, since all the world is new to the kindergarten. For the middle-ager we choose a multiplicity of mediums, we introduce a variety of techniques. We encourage the experimentation which will add to the basic knowledges and materials we supply.

The adolescent is intrigued with the possibilities of the art mediums whose possibilities are limited only by the length and the breadth of the imagination. They are stirred by the mediums which are the result of recent scientific research and whose very newness offers a wealth of exploratory possibilities. They are kindled by new tools.

Every day additions are being made to the knowledge of our civilization. There was rubber in the nineteenth century. There is plastic in the twentieth century. New materials, new tools, new methods mean new worlds to conquer.

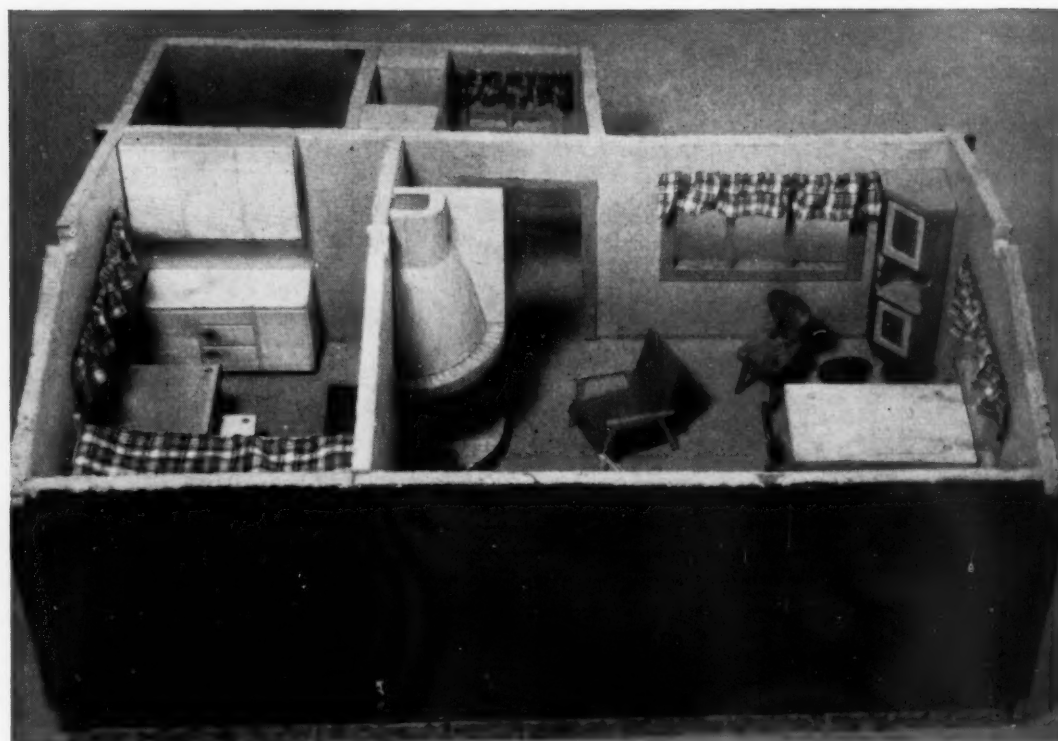


In experimenting, the students found that dark colors in heavy pattern intermingle to create a sinister effect

A gay effect may be achieved by light, clear color with little blurring. The light background brings relief and clarity into play



A model house made from a margarine case was furnished by a student group as a work problem in arts and crafts. Note the corner fireplace and corner cupboards, both taken from traditional furnishings in Norwegian homes



A TEACHERS' SCHOOL IN NORWAY

SONYA LOFTNESS, Oslo, Norway

LOOKING in on the trial classes in the State Teachers' School in manual training and design in Notodden, Norway, one gets an orientation in the modern methods in teaching crafts stressed by the school's very energetic director, Rolf Bull Hansen. Here we find the problems and tasks of the schoolroom craft classes considered in a number of ways, and the interesting manner in which modern Norway looks upon the child in the realm of art.

With the director, we visit first a small group of children, ten and eleven years in age, who have just taken up their art problem for the day—that of building a house. The materials include rectangular margarine cases from which one long side has been taken away; clay; colored glue; water colors; colored paper; some bits of cloth; and some other odds and ends.

The work problem is to furnish the house entirely, dividing it into rooms, making windows and doors, building furniture, and providing all necessary furnishings, draperies, rugs, covers, even wallpaper.

As soon as the work was begun, it was both interesting and instructive to follow the developments; the different talents of the children immediately began to show themselves, quite naturally and spontaneously. Some were productive and had ideas; others had a critical sense and a serious talent; others had a practical aptitude in using the hands, and technical cleverness. One could see how differently each child reacted to cooperation, to subordinating himself to the group, and to keep to the goal of the problem. It does not take long to see who has the ability to create, or who has the finest sense for color—for the teacher, it is really thrilling. And here the director considered a social problem as well. "It is so important to have coordination, so that each child can make his contribution in his particular field, and so that the group is easy for the teacher to handle," he points out.

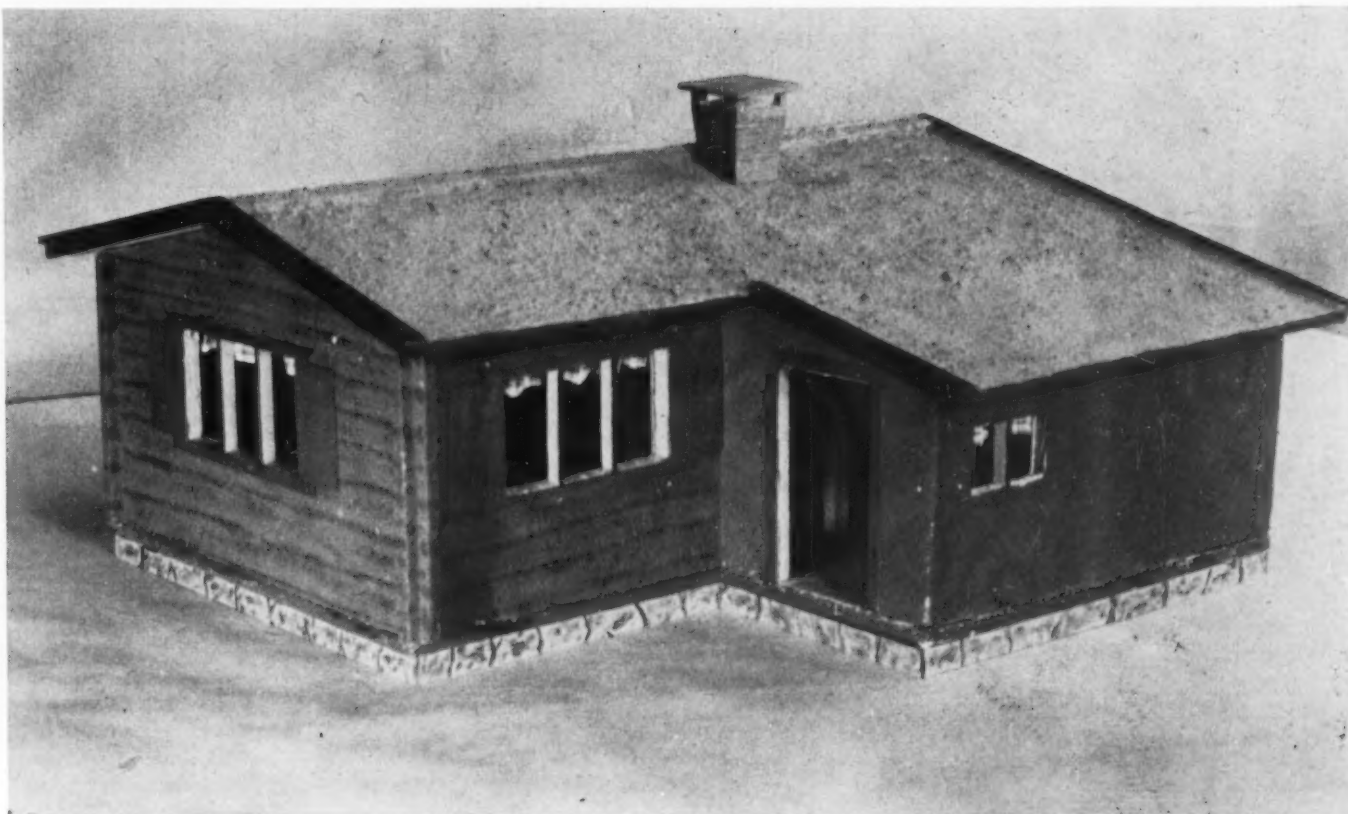
When finished, the rooms were very unlike each other, and very unconventional. They were not correctly furnished, but very fresh, amusing, and childish. The director considers here an important problem—should the child's work show the characteristics of the child himself or not? Is it play or is it work? Is it both? And since we are in a schoolroom, is the child learning something?

Before he answers his questions, the director takes us to a seventh grade manual training class. One of the boys in the woodworking class is just taking up the task of making a doll house. Here the materials include wood, paint, nails, such things as pieces of moulding to be used for making furniture, and strips of cloth for rugs and draperies.

As these students work, the furniture begins to approach something quite correct and realistic, not, as in the younger group, fantastic armchairs in clay with small colored bits of clay for cushions, or rugs of strong, primitive colors. Here the boy uses forethought, designs and sketches, lays out plans and makes outlines and drafts, and discusses the problem with both teacher and comrades.

In another class, three boys were cooperating to make a mountain hut. A basic laying out of designs, studies in architectural journals and discussions with the teacher was the beginning of the task. The ideas took form little by little. Here the director stressed the importance of the model, for it would have such a direct influence upon the result. How important it is that the model is sound and correct! The furniture as well must be in correct proportion, and all in scale, and the placing of furniture as well has become an important part of the discussion. And so have the colors of the rooms and of the exterior, of the draperies, covers, and rugs.

The director brought up some important points in connection with this work. The designing here used together



Three students in a seventh grade manual training class designed and built this model mountain hut, which they later plan to build in reality

with the practical work, is partly a kind of work-sketch problem, partly a decorative, preliminary design or color problem. The question here, the director emphasizes, is not as in the older methods in manual training and design—to copy—but to produce. This requires evaluation, initiative, and a very personal feeling toward the work as a whole. It provides a place for personal ideas and enterprise. And valuable experience is reaped in learning to work with many kinds of materials and with different kinds of tools. This feeling for material and tools is, of course, basic for all attitudes toward handwork, industrial art, and free art.

And here are the answers to the director's questions, "There is a direct connection between playing, by making rooms of empty cases, to the later work of decoration in reality. It is the same interest and desire which inspires the work, but the results are different according to the age of the student. Design and manual training are not two separate special skills, but two sides of the same thing. The school, as we wish it today, must manage to call up the natural talents of the children, and not least of all, must the children learn what cooperation is, the natural discipline and the natural consideration which community groups require."

To give a picture of teachers' requirements today more fully, Director Hansen shows us the water colors from a drawing class of students who are ten and eleven years old. This class had taken the problem of illustrating a beautiful Norwegian poem, "The Fairytale of Ellen" by Herman Wildenvey.

Here the examples showed up highly accented by fantasy and imagination, and in connection with their native language, which the teacher had stressed while the children were drawing, so that the thought of the poem itself took a part in the artistic plan. Here you could see how the children simply and naturally created symbols, as art, of course, has always done. Their naïve pictures were impregnated with their own conceptions and ideas, and

though clumsy and primitive, were sometimes of great expressive beauty. The child creates his own world of reality, and gives himself to the picture; he has taken the idea and created from it according to his own need and talent.

It is this creative and artistic power in the child's drawing and manual training upon which teaching should be built further, Director Hansen stressed. "They should make use of all learning and be instructed in all crafts where feeling and imagination, individual thinking and individual form means something, as it will for children for the most part."

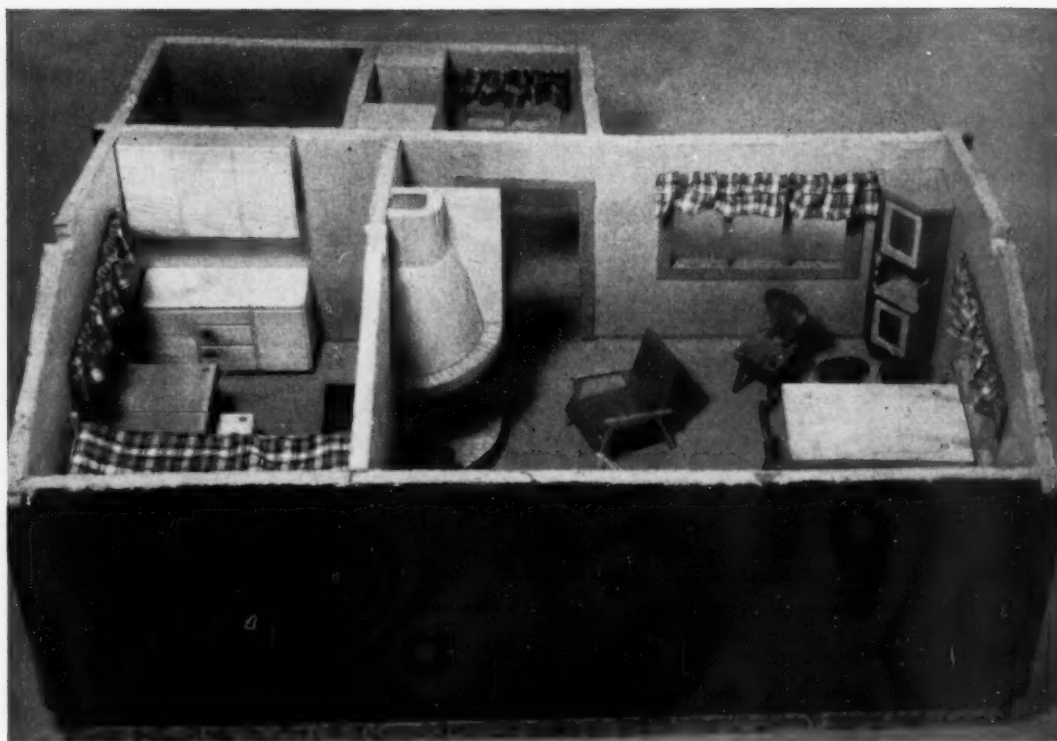
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"The most important thing is that the teacher first understand the children, and those sides of children which we speak of here. This understanding must be mostly a feeling into the child's world and sphere of interests, a sympathetic feeling. The teacher must not become dry in drudgery or toil; he must remember his own child world. Lastly he must know something of the child and his way of creating, the nature and temperament of children. The teacher requires, in other words, knowledge of child psychology.

"From experience in form and color values in play, the child shall grow to understand the culture values in the mature world. The teacher, who must lead, must be culturally and artistically oriented, but it is not required that he be an artist. The teacher must give technical help. He must himself have a knowledge of materials and their possibilities; he must himself have worked with form. Technique he must always see as a means, and skill must come as a product of work."

These requirements are the basic principles followed in this Norwegian school, and they have found a practical form in normal plans which are now used for all ordinary schools in Norway.

A model house made from a margarine case was furnished by a student group as a work problem in arts and crafts. Note the corner fireplace and corner cupboards, both taken from traditional furnishings in Norwegian homes



A TEACHERS' SCHOOL IN NORWAY

SONYA LOFTNESS, Oslo, Norway

LOOKING in on the trial classes in the State Teachers' School in manual training and design in Notodden, Norway, one gets an orientation in the modern methods in teaching crafts stressed by the school's very energetic director, Rolf Bull Hansen. Here we find the problems and tasks of the schoolroom craft classes considered in a number of ways, and the interesting manner in which modern Norway looks upon the child in the realm of art.

With the director, we visit first a small group of children, ten and eleven years in age, who have just taken up their art problem for the day—that of building a house. The materials include rectangular margarine cases from which one long side has been taken away; clay; colored glue; water colors; colored paper; some bits of cloth; and some other odds and ends.

The work problem is to furnish the house entirely, dividing it into rooms, making windows and doors, building furniture, and providing all necessary furnishings, draperies, rugs, covers, even wallpaper.

As soon as the work was begun, it was both interesting and instructive to follow the developments; the different talents of the children immediately began to show themselves, quite naturally and spontaneously. Some were productive and had ideas; others had a critical sense and a serious talent; others had a practical aptitude in using the hands, and technical cleverness. One could see how differently each child reacted to cooperation, to subordinating himself to the group, and to keep to the goal of the problem. It does not take long to see who has the ability to create, or who has the finest sense for color—for the teacher, it is really thrilling. And here the director considered a social problem as well. "It is so important to have coordination, so that each child can make his contribution in his particular field, and so that the group is easy for the teacher to handle," he points out.

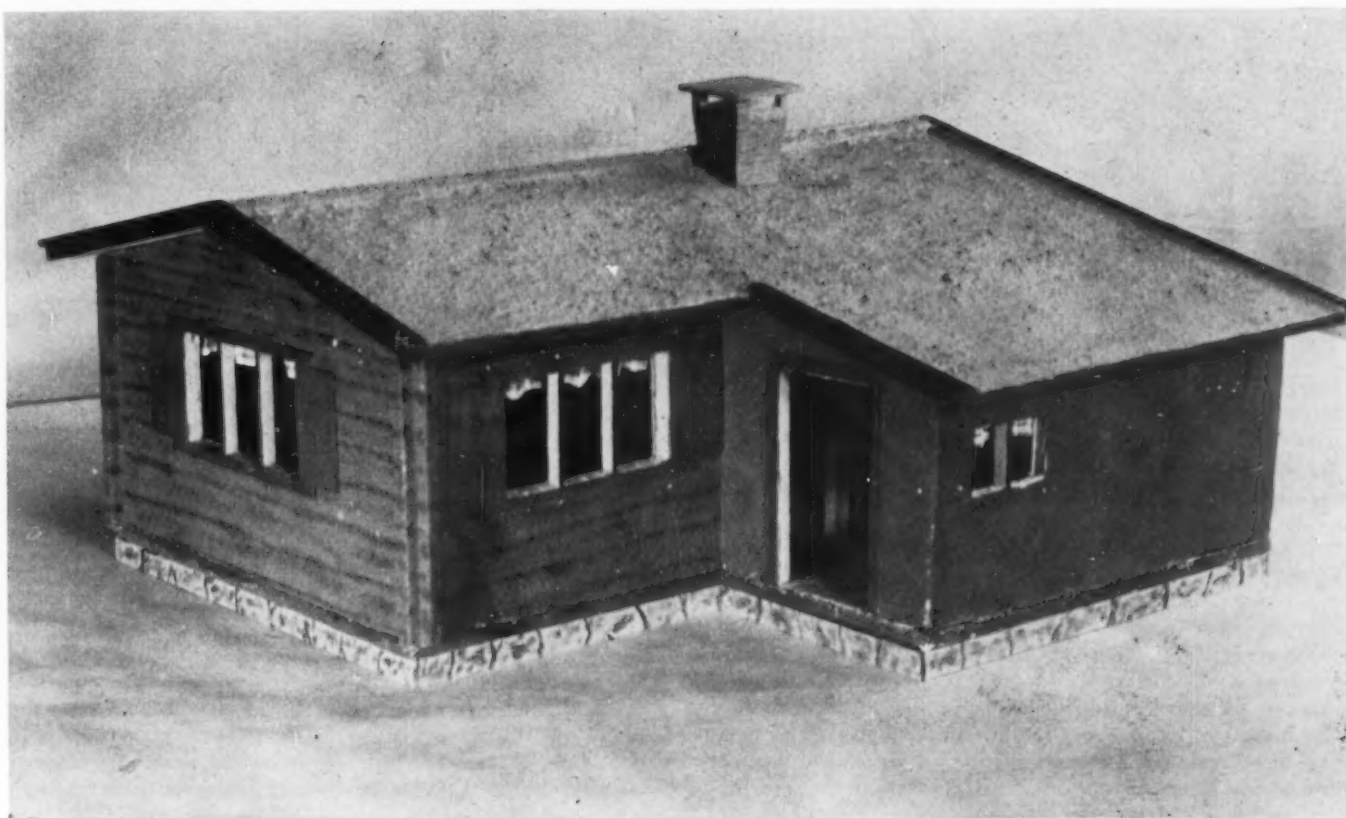
When finished, the rooms were very unlike each other, and very unconventional. They were not correctly furnished, but very fresh, amusing, and childish. The director considers here an important problem—should the child's work show the characteristics of the child himself or not? Is it play or is it work? Is it both? And since we are in a schoolroom, is the child learning something?

Before he answers his questions, the director takes us to a seventh grade manual training class. One of the boys in the woodworking class is just taking up the task of making a doll house. Here the materials include wood, paint, nails, such things as pieces of moulding to be used for making furniture, and strips of cloth for rugs and draperies.

As these students work, the furniture begins to approach something quite correct and realistic, not, as in the younger group, fantastic armchairs in clay with small colored bits of clay for cushions, or rugs of strong, primitive colors. Here the boy uses forethought, designs and sketches, lays out plans and makes outlines and drafts, and discusses the problem with both teacher and comrades.

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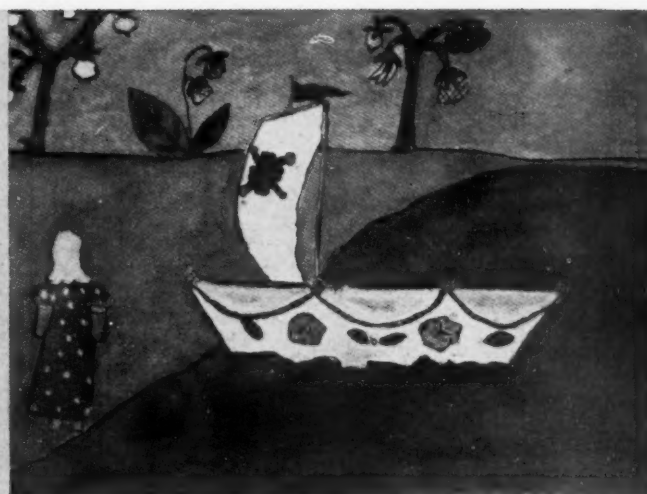
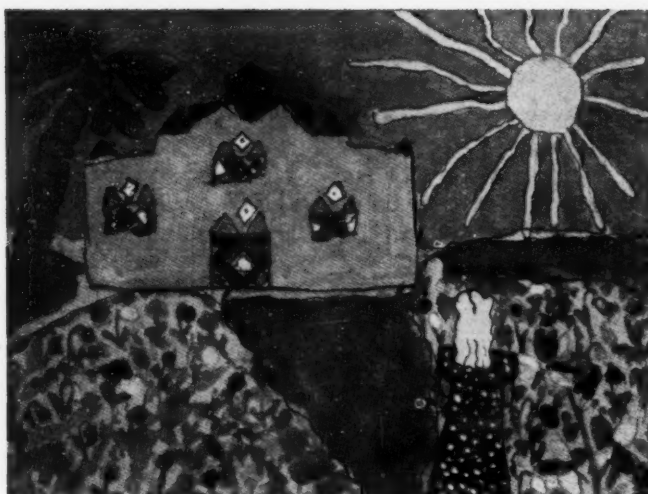
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Illustrations for the Norwegian poem, "The Fairytale of Ellen," show fantasy and symbolism in one child's idea of a house in heaven, while in another, a ten-year-old interpreted a seashore scene where flowers are as big as trees

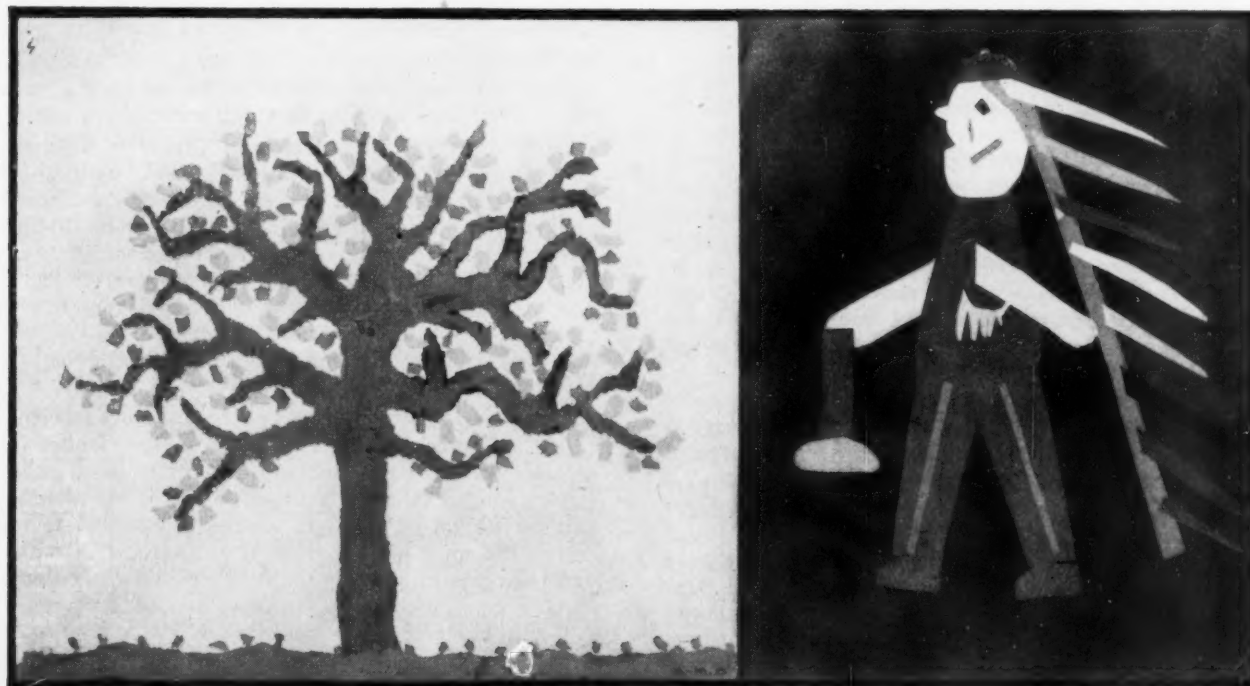
The school stresses giving the students as much practical experience as possible so that theory can provide the best possible foundation. Accordingly, the most important subjects at the school are the psychology of design and form in connection with ordinary child psychology. Art history, form and style, pedagogy and methods, and lectures in technical questions are included. Theoretic lectures accompany the classes in drawing and manual training, and the crafts and subjects are interwoven as much as possible.

As a means of teaching, the library is used with reference works and illustration material, together with an exhibition of paintings, designs by children and adult artists, industrial art and handwork. Permanent collections from the Norwegian Folkmuseum and the National Art Gallery are also included. Good examples in new Norwegian industrial art give source material for short work problems to sharpen and to find the talent of students. In design, motives and inspiration are taken, for the remain-

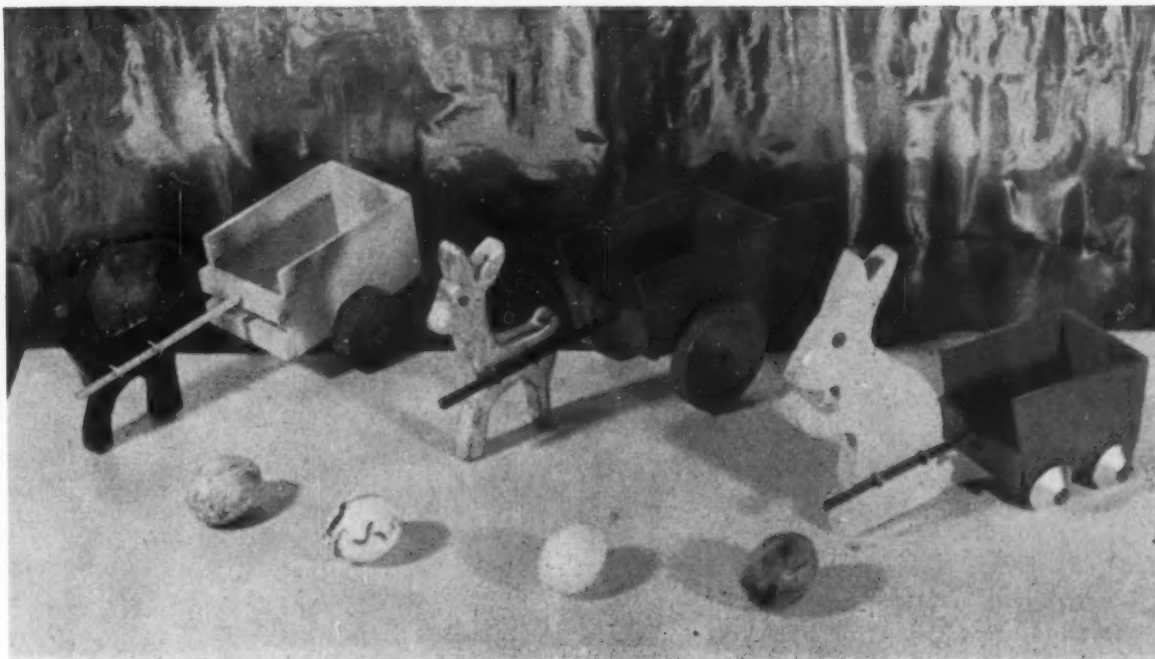
ing, from the students' own experience, from nature, and from surroundings.

That which gives life and meaning to the school are the children's practice classes, where the school considers problems in manual training and design in the various grades. Some students have been followed through their whole childhood development, thereby giving an important individual contribution to the understanding of the growth of the child in arts and crafts.

In this way, the State Teachers' School in manual training and design at Notodden seeks to give teachers a basis for their work in both elementary and manual training schools. The director urges the discard of set formulas and recipes, and raises an ideal in working for an understanding of basic principles, both individual and personal. It is also important, he states, that the teachers come out not as narrow specialists who think only of drawing and manual training, but who see these subjects as a means in a harmonious development of human beings as well.



Simple problems in paper-tearing, pasting, and coloring gives the student opportunity to use different materials and different tools



EASTER TOYS

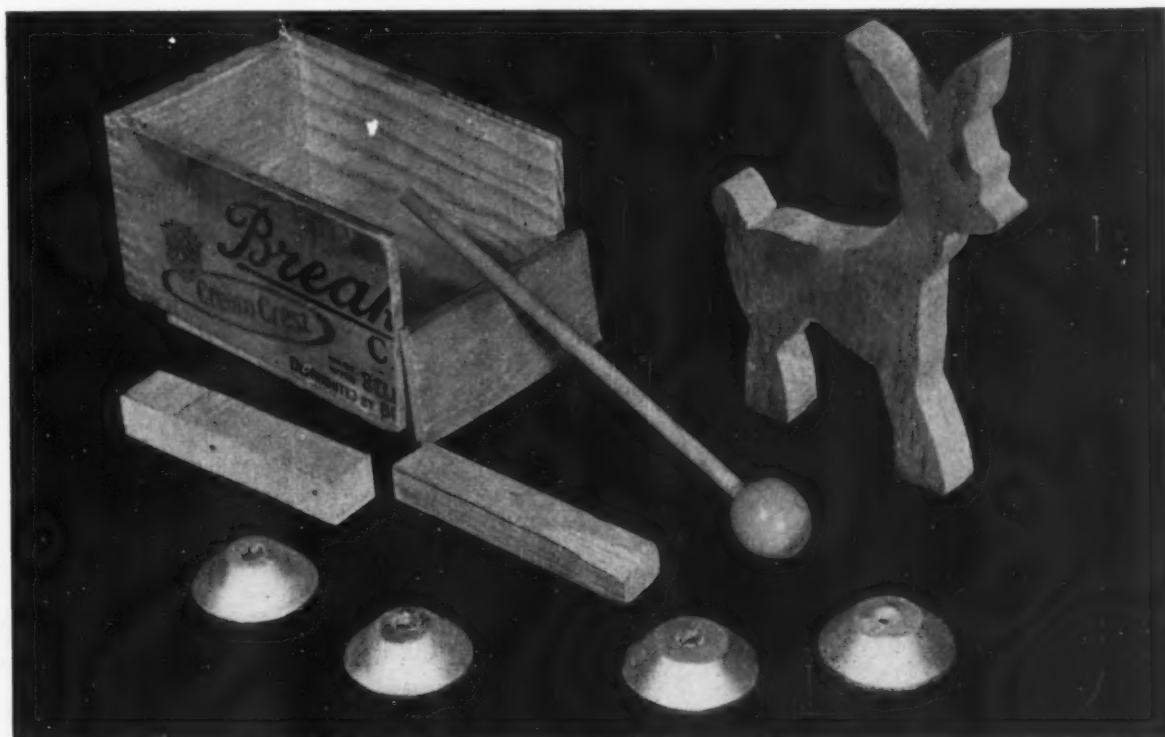
LAURA PEPPER, Arts and Crafts Instructor
Juvenile House, Brooklyn, New York

The children made toys for the younger members of their families. Since this was a salvage craft project, the cost of materials was very low, limited to only paint and nails.

We took a cheese box, outlined half of the box with a pencil and ruler, then cut it with a coping saw. The bunny or bambi pattern was traced onto a crate and sawed out. A dowel was used for the pole of the vehicle, and for

one or two axles (depending on how many wheels there were). The wheels may be made of thread spools, as indicated.

After filing and sandpapering the project, we used bright colors of enamel paint and assembled the toy. To create a real Easter spirit, we filled the wagon with painted Easter eggs.



CAROUSEL . . .

By PRE-PRIMER CHILDREN

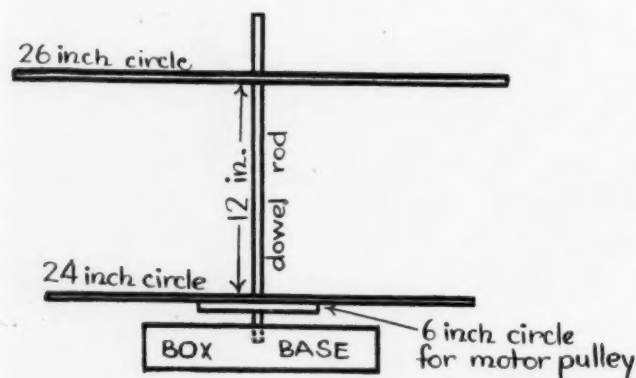
LOIS ULRICH HOPPE, Hamburg, New York

IN THAT lull during the year when there are no outstanding holidays to direct the course of study for young children, our Pre-Primer group began a study of animals. First came domestic and farm animals; the ones most familiar to these children. We drew and painted farms and learned simple construction methods for drawing animals in action. Circles, squares, and "tents" were common terms in the group by the time we were "animal experts." We knew how to place heads and feet to make our animals do something interesting—rather than just stare stiffly off the paper. Now we were ready for other animals—lions, tigers, bears, and giraffes—and we wanted to do something different from the farm routine. Mrs. Smith, the Pre-Primer teacher, and I put our heads together toward selection of a circus unit. Finally, children and teachers agreed on a Merry-Go-Round as a project.

Mrs. Smith explained the project to a firm which makes Merry-Go-Rounds (located in Tonawanda, N. Y.) and they sent beautiful photographs of various Carousel animals as well as close-ups of complete Carousels. These were our reference materials and were displayed in a prominent place during our period of construction.

A bus trip to the Buffalo Zoo at this time was a wonderful supplement to the project and created a wild stir of excitement among the youngsters. We looked at the animals, learned their names, talked about them when we came back, and picked the ones most suited to our work. And we found that drawing them wasn't much more difficult than drawing horses or pigs!

We found a box to be used as a base for the Merry-Go-Round, and the janitor cut two large plywood circles for us. One was 24 inches in diameter; the other, 26 inches. These he fastened on a dowel rod approximately 12 inches apart, with the smaller circle at the bottom. The rod protruded at both ends. The lower end was stuck in a hole in the box base, making it possible to turn the circles by pushing them.



PRELIMINARY CAROUSEL CONSTRUCTION

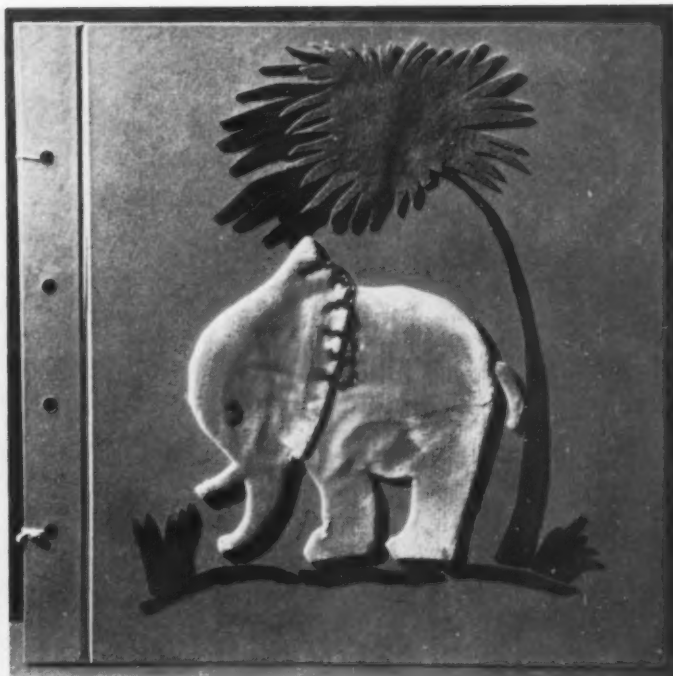
278 SCHOOL ARTS



Now the children set to work in earnest. Two of them painted the box and circles a bright circus blue, while several others traced and cut a long, triangular strip for the canopy. The strips were of red, yellow, and blue construction paper. Red and blue were alternated with the yellow. Thumbtacks divided both upper and lower circles into eight equal parts and the children wound string vertically around these tacks to give the appearance of outer supports. Still other members of the group were busy rolling strips of colored paper to be placed between circles as poles to hold the animals. We cut animals from heavy paper—two of each—and colored them natural colors. Gay circus blankets were colored on their backs and they were taped to the poles. Similar animals were placed on both sides of each pole so that the Carousel would look real as it spun around. The children then tacked the canopy in place, letting the tacks show as decoration. One tack held all the canopy points in place on top of the upper portion of the dowel rod, thus adding slope to the canopy. Someone suggested putting the American flag on top.

An old electric motor turned up somewhere during our construction period so, as a surprise for the children, Mrs. Smith and I had it fitted in the box base. A rubber band served as a pulley which ran from the motor to an extra 6-inch circle which we had mounted under the 24-inch circle.

How thrilled the children were when the final moment arrived and they saw us plug in the motor so that their Carousel would turn "just like the real ones do." All the other grades came to see our project, and indeed, most of the parents came, too. Our Merry-Go-Round graced the table in the hall—a place of proud importance—for several weeks.



BRAILLE BOOK COVERS

JUNIOR RED CROSS, Connersville, Indiana

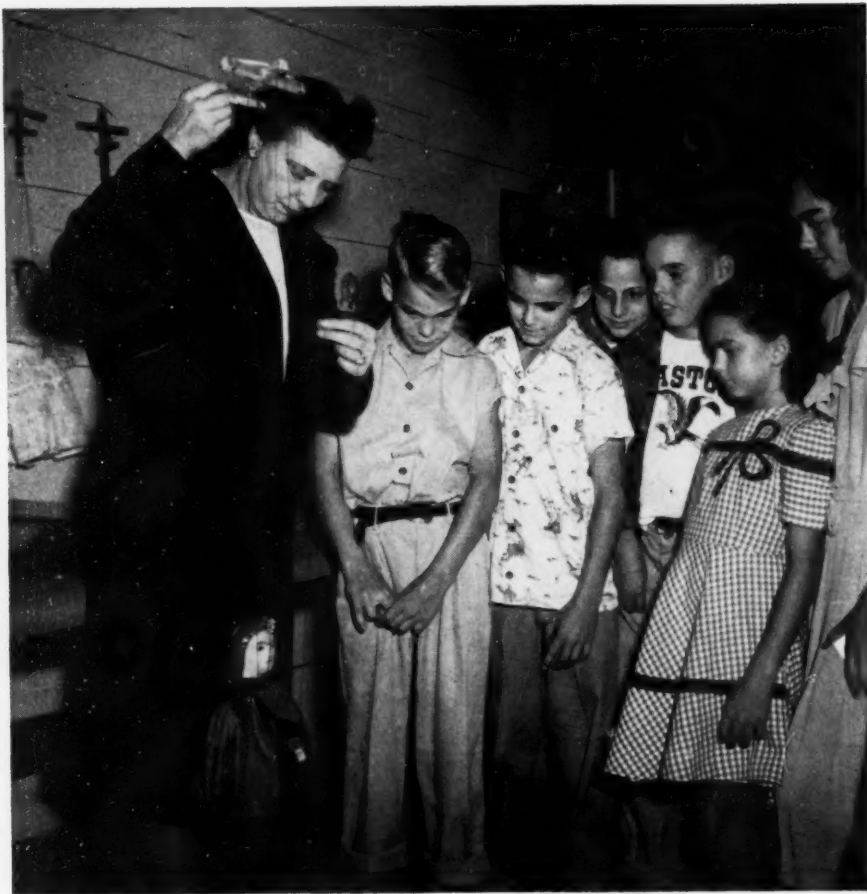
Scraps of felt, bits of lace, ribbon, and yarn were transformed by Junior Red Cross members into these attractive Braille magazine covers. They were made by fifth grade pupils at the Eighth Street School, as part of their Junior Red Cross service program to schools for the

blind all over the country. Inside the covers, blind children will find stories, poems, and articles which have been Brailled from Junior Red Cross magazines by adult volunteers in the District of Columbia Chapter, American Red Cross, Washington, D. C.

(Photographs from the American Red Cross)



THE CHILD'S ACTIVITIES



THE New Orleans Recreation Department has instituted a remarkable recreational program for its youngsters. One part of it includes puppetry and here some of its young enthusiasts are shown receiving instructions as to the manipulation of a marionette

Another feature of the New Orleans Recreation Department is the Traveling Theater of which all members are children





The Fifth Graders made a play of the story of the "King of the Golden River." Patty holds the stick while Emily paints the meat made of papier-mâché



Patti and Karen paint grass on a part of a hill to be placed at the back of the stage so that a child can stand as if looking over a precipice into a valley below

GETTING READY FOR A PLAY

JESSIE TODD
University Laboratory School
University of Chicago

At right the children worked on the rocks for their stage set. They decided to make them of gunny sacks stuffed with newspapers—but we should have had larger brushes—next year we shall get a few

The whole committee stirs up old left-over paint mixtures into many shades of grays and browns—deciding which should be used on the boulders for the stage. Though the job of painting rocks had an aesthetic value, the girls realized what beautiful colors can come into being when, for economy's sake, left-over colors are scraped out of little bottles and blended into one large jar for further use



PLAY DAY

MYRTIE G. HOUP

Arts and Crafts Supervisor

St. Louis Park Recreation Department

Minnesota

ART is fun, and knowing how or when to have fun is an art also. That is why arts and crafts are included with every well-rounded Recreation Program. Small communities find themselves limited often by a lack of personnel trained in general art methods. Very often a professional person with a well developed art hobby is prevailed upon to assume leadership in this area of interest.

Doing handwork well oneself is different from teaching others finger controls in simple sequence. Persons



Hats made with paper products were fashioned in fifteen minutes after each contestant had selected his choice of materials furnished by Mrs. Gloria Johnson who has for two years been a leader at these competitions



Clay modeling is welcome any day. Here are Tiny Tots or Seedlings with lumps of moist clay which were prepared for them in sandwich sacks or aluminum foil

with a general art background of, at least, an exploratory course in arts and crafts find many ways to stimulate beginners, and take a load of responsibility off the leisure time of the over-worked doctors, dentists, and other professional persons.

How much emphasis is placed upon gaining control of large muscles for coordination in a basketball team as compared with the budget (if any) allowed for art teachers or supplies for the elementary teachers!

Small towns squeeze out bond issues to use for building bigger or better gyms to accommodate a basketball crowd for maybe ten nights out of a year, and then expect art work (if any) to be done in some abandoned store-room of a dark basement or attic.

If it is competition for spectators that makes some of the difference, then maybe craft competitions can play some part, either at county play days, 4-H Club gatherings, or village play days. Such a plan does mean that some preliminary instruction and practise is made before a large meet.



Basketry was won by a boy who succeeded in forming a shape that was pleasing, firmly woven, and stood on a firm base, preferable to the one visible which was fashioned by a girl

In St. Louis Park, Minnesota, the annual Summer Program sponsors a final Play Day where various game and sport finals are held. Each playground, prior to the date, submitted a list of names of their best crafters in various mediums such as basketry, clay modeling, finger painting, four-strand lacing. Construction of hats from paper plates, folding drinking cups, making clothespin dolls, and many other simple projects have proven fun to watch.

During play days of the last two years an hour for craft competitions was scheduled. All supplies were prepared in convenient kits with necessary tools and materials by the central office. Those whose names had been submitted formed circles on the ground or around picnic tables and waited until the signal was given to start. About fifteen minutes was allowed, except for basketry where quality and shape was stressed. Folding of the drinking cup took less time, the winner being the person who could fold and drink from his cup first. Prizes were awarded on the basis of speed and workmanship. Craft kits appropriate for the skill were awarded to the winners.

This provides a method of parent education as well as a broadening of appreciation for other youngsters who watch.

Where more instruction is possible, no doubt, more spectacular demonstrations could be developed. The element of speed was important in defense factories and still is in many industries.

Fingers that are useful and not clumsy, that know how to handle brushes, knives, drills, and other tools, adapt readily to the use of precision instruments, household gadgets, machinery, and the complications of mechanized society.

For too long art has been considered too individual a type of training for public sponsored schools of small communities to include in their budget. This seems shortsighted in view of the expenditures for sports. If sufficient interest is aroused in a community perhaps the rural boy and girl can have a chance to enjoy and develop a talent, much as city boys have courses in agriculture open to them.

Credit is due Recreation Directors, such as Miss Dorothea Nelson of St. Louis Park, who try to keep a balance of activities in programs which in the eyes of an unexposed public, can become lopsided with athletics.



Plastic lacing in a four-strand round braid is ever popular. The one to braid the farthest and firmest in a limited time wins the contest. Last year a girl was the winner. This year it was a boy

AN ART FIELD DAY IN CHICAGO

CATHERINE STARBECK
Chicago, Illinois

A FIELD DAY for little pupil artists is one of the educational activities to which many elementary school children in Chicago look forward for many months. This exercise is usually held on a pleasant day in the late spring.

Long before the school bell rings, many happy children can be seen gayly hurrying along the street, making their ways to the school chosen for this interesting event. Care is always taken in the selection of this school, for it must be one of the most picturesque of the district. It must necessarily be surrounded by ample, beautiful gardens, for this is the scenery that furnishes the background for the pictures which the children are going to paint.

All the boys and girls wear smocks and visored caps to shade their eyes. Many of them carry easels, so that they may be comfortable while drawing or painting. All carry their needed equipment which consists of drawing boards, colored chalk, paints, tempera or water colors, clean wiping cloths, and a little box containing thumb-tacks. They carry no paper for this is furnished by the Board of Education.

There are two children chosen from each school in the district, which number usually makes about sixty representatives. As soon as the children reach their destina-



On the lawn of the Okenwald Elementary School two first graders share an easel during the Art Field Day



A first grader paints her picture. She was one of sixty from thirty schools who joined the Art Field Day in Chicago

tion they are ushered into the auditorium of the school where they receive a printed program of the proceedings of the day. This meeting usually takes about forty minutes, therefore at nine forty-five the children with their teacher-sponsors are ready to proceed to the school grounds where the work is to be done.

Each child chooses his own location for his work. Many select chairs shaded by huge beach umbrellas while others prefer to carry their chairs to more open spaces. It is indeed an interesting sight to see the beautiful lawns, dotted here and there with little artists at work. They present a charming picture, surrounded by trees and shrubbery which are all decorated with their new spring foliage.

At noon the work is completed and the children put away their materials and go to the lunchroom. The school at which the field day takes place usually entertains the little visitors with a lunch which is heartily devoured by the hungry workers. At one o'clock the children and their sponsors return to the auditorium. The parents of the pupils who participate in the field day exercises are invited to this meeting so that they may see the results.

The sixty children are divided into four groups. Each group in turn, forms a semicircle on the stage, while the lecturer, usually an artist from the Art Institute, considers each picture. He always has something good to say about each piece of work but at the same time he gives helpful, constructive criticism in a tactful way. The four or five selected pictures of each group are left standing on the stage at the end of each evaluation, and the children who made them are given a general round of applause. These sketches are then taken to the district office where they are placed on exhibition for several days.

The general purpose of this art field day is to provide a stimulating interest in outdoor sketching—an experience which should encourage profitable activity of a similar nature for these children, and help them to occupy their leisure moments during the summer vacation.



THE MUSHROOM COMES TO SCHOOL

ELISE REID BOYLSTON, Atlanta, Georgia

ALL art should be creative and should result from some dynamic experience of the child; and in the child's world so much is unexplored and fascinating that the teacher who is alert can find any number of everyday happenings to motivate spontaneous expression through art.

A big, beautiful mushroom that came to school offered such an opportunity in one of our primary grades. It was brought in proudly by a little girl whose eyes and mind were open to the wonders of nature, and who wanted to share this lovely find with her classmates.

Now Fairyland is quite close to the heart of a child, and the conversation lesson that followed naturally turned to the wee elf that sat under a mushroom, and to the fairy rings that seem to appear overnight, like magic. In the art period the children bubbled over into creative designs of fairies and mushrooms. Several children tried cutting them from memory; and when these were all brought together at the end of the lesson, it was decided that they might be arranged as a blackboard border; or black silhouettes might be rather decorative along the bottom edge of the window pane.

Other children followed this idea by drawing large mushrooms and toadstools on the board; and then they added fairies sitting on top or dancing about, and even flying here and there. When a butterfly appeared in one picture similar tiny creatures took form in others. There were caterpillars and snails, bees and lightning bugs—anything that might happen by when fairies were around.

It was somewhat of a revelation to the teacher to find what fascinating ideas lurked in the children's minds, and how many related suggestions grew out of class discussion and drawing. Each child showed an original conception of where fairies were supposed to live—in frog houses, under leaves, behind rocks, on the rainbow. Imagination was completely freed so that it wandered at will and took concrete form in words and other methods of expression.

From painting these pictures, it was only a step to oral expression of lovely thoughts of fairies and their playmates—words that grew

into poems and stories that begged to be put into booklets and illustrated to take home to Mother and Dad. Spelling naturally came into play; and the finished work made interesting reading lessons for the whole class. Since these charts must necessarily be large enough for the class to see, manuscript lettering was practiced on the board; and the words were eagerly read because each child was attuned to the subject and wanted to see what ideas the other children had conceived.

Happy poems such as these just naturally sing themselves; and these did, tripping lightly as a fairy would dance, creeping, oh so slowly, with the tardy snails, or humming with the bees as they flew from flower to flower.

And all the while, the resourceful teacher stood alert to catch up an idea and throw it back to the children to use. At her suggestion, they walked like fairies, they sang like fairies, and they danced and played rhythmically like fairies. She did not impose her own ideas upon the children. She encouraged their own, and skillfully led them to create theirs in their own way.

So, what started out as a simple mushroom that came to school, and might have ended in the garbage can, served to motivate the class activities for a whole day, and could have been picked up the next just as easily with a discussion of the rainbow. Appreciation of nature could function through an explanation of how the gorgeous hues were formed; and a real rainbow could be brought into the room with the aid of a simple glass prism.

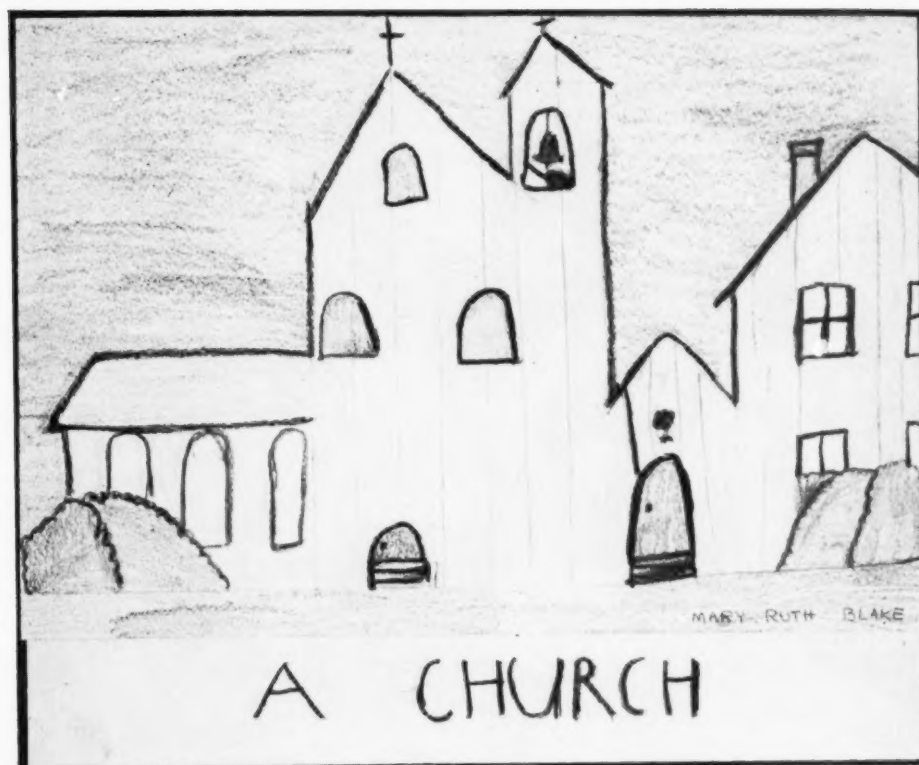
This is active teaching, with the child's world as a background—a subject that he can comprehend and turn to his own use. It is a textbook from which he can translate his own ideas into creative expression, and paint a picture or a poem alike that will be fresh and spontaneous, and straight from his heart.

The lowly toadstool and the mushroom are fruitful subjects when they are glorified by being brought to school in the hands of a little child.

THE TOWN I LIVE IN

ELMA W. GOFF
Canastota, New York

Our trailer camp, post office, fire department, the churches, the skating rink, the homes, and the people were all subjects which interested the upper elementary children



HOW many of us as art teachers know about the town in which we teach? Do we make the child conscious of his surroundings so that he may develop his art thoughts and his art ability toward the advancement of art values in his town?

Communities may be rated by the art values they cherish and the beauty of the homes, the public buildings, the gardens, and the streets. The people's recreation, their conversation, and really, their very thinking and living reflect their art values as well as any visual display can.

I am fortunate to teach in a town with a rich historical background. In Clinton, New York, Skenandoa and his braves lived many exciting adventures in the Revolutionary period.

The main theme for the annual art exhibit this year in our school was "The Town I Live In." In the classrooms, the children were given opportunities through reading, writing, and orally to enact again the early days of our town.

After this background knowledge was obtained our small children were taken on various visits around the town. They saw farm lands, the dairy station, the bank, the post office, the fire department, the library, the churches, the college, the grocery stores, the printing shop, and the parks. Yes, they saw the outside construction of the buildings, noticing the shape, the building material, the number of windows, the doors, and the color. They went inside these buildings to find out their usefulness to the town. Again there was much to see because the interior of each building was different depending on the kind of work done there. We talked about the necessity of having

these lands, the parks, the buildings in our town and how much each one added to the comforts and the enjoyment of the people. These children met the farmer, the milkman, the policeman, the baker, and the butcher. They realize many people in different occupations are needed to make up a community. On these visits the children were taught to respect every trade, every worker because all were needed to serve in their town.

After these visits the children drew pictures of whatever impressed them most with whatever medium they wished. It was interesting to observe the spot in the community that impressed each child. One fifth-grader decided to paint the five-and-ten-cent store. She took her paper and pencil, sat in the park directly across from this store, and sketched it. In her classroom the next day, she was quite disturbed because she had trouble in mixing a pink to place in the space above the door. She stirred white and red together, then a little more red. Finally she added a drop of orange and a speck of green. "Oh, now I have it," she said, and immediately filled in the spot on her paper.

Her neighbor at the next desk said, "Did you have to get the color just right?"

"Why sure," Judy replied, "I sat and looked at the store so long that my painting would never have satisfied me if that red had not been just right."

Another shy child, a boy, chose crayons to do his picture of a swamp scene. There was long, green grass, and some cattails beside a brook of blue water. Flying low in an azure sky, over the grasses, was a bird and, by the water, a few stones. The colors were not bright and there was

nothing to attract the observer's eye. However, as I passed the boy's desk, I saw a look of delight in his shining blue eyes, and he said, "Do you know where this is?"

I really didn't know. Looking at me, he said, "I really didn't think you would know, but it is where I go nearly every night, walking and thinking. See this clump of cattails? In it is a red-winged blackbird's nest. Usually on top of this stone, if I come very quietly, I can see a big bullfrog singing. I wade in the water, and small fish swim around my legs. It's a lovely place to roam around. Would you like to go with me sometime?"

This picture was without doubt more than a few cattails, birds, and grasses placed on a piece of paper. It was the answer to a small boy's paradise. It was truly a painting that came from within.

Our trailer camp, where so many of our school children live today, as well as our post office, the fire department, the churches, the skating rink, the homes, and the people offered other interesting paintings of our town.

The buildings and the activities of the town did not hold too much interest for the six-year-olds. They were unimpressed in drawing pictures of the stores or favorite spots. We found we had to give them a topic with more familiarity if they were to fit into our topic of "The Town I Live In."

Knowing that the home is the very foundation of our community life, we started on this for their pictures. It was no time at all before the interest was keen, and we had all kinds of paintings of the family doing all kinds of interesting things.

"I'll make a picture of my brother and me," said one small girl. "I like him." And there before my very eyes

with all the ability and assurance of an aged artist, came the drawing, "My Brother and I."

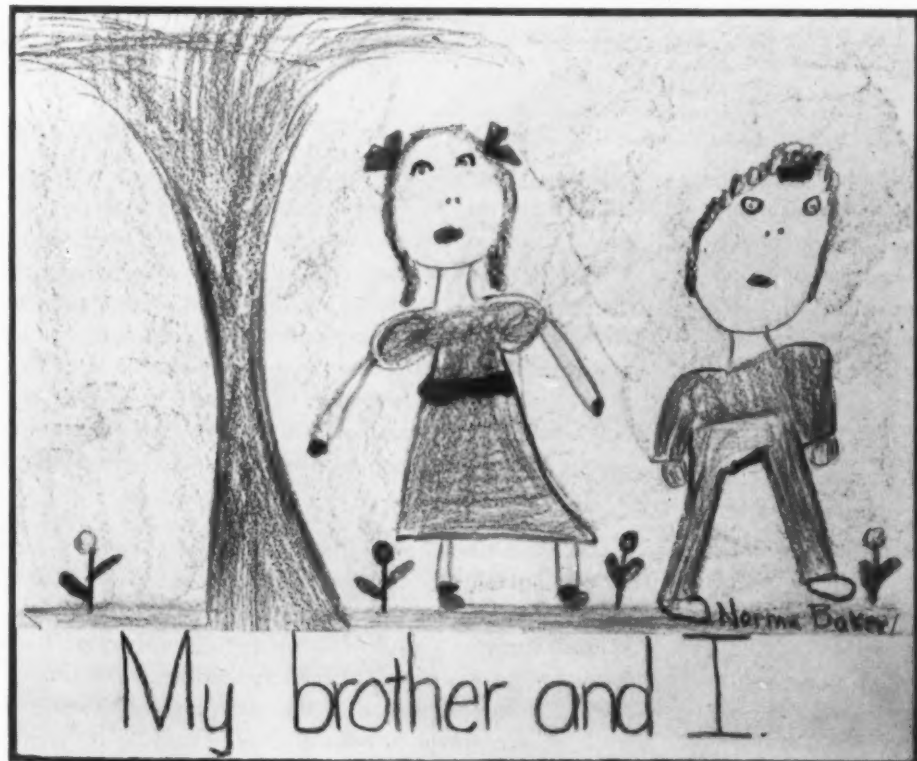
ANOTHER small artist drew a picture of her family showing what the family did after supper. Father was reading the paper while the children were busy amusing themselves. Two of them were fixing a bouquet of flowers on the table, and two other children were playing with dolls. A baby sat on the floor. It was interesting to note that the child said there was no mother in the picture because she was dead. But on the wall in this room were two pictures; one was of their grandmother, while the other showed the portraits of their three cousins.

This child portrayed to us in this creative picture of "My Family," a family group that helps make up our town.

The plans of Clinton have been well-laid out, with a circular park in the business section. The streets, homes, churches, and schools have been planned for beauty and design. The rich, green lawns and the tall trees add a note of pleasantness in the summer. The appearance of cleanliness prevails and, looking down from an airplane, the gray, winding road makes a pleasing pattern among the colored roofs. Yes, thought was given to beauty and design in the planning of this town.

But all things must change. What will this community be like in twenty years? It will then be in the hands of many of these small children, for then they will have reached adulthood. It will be up to them to continue the work you of the present generation did—or to destroy it.

You, as parents and citizens of the town have a right to ask what is your art department in the public school doing about it.



Buildings and activities did not hold much interest for our six-year-olds. We found they wanted subjects of more familiarity, so they drew their families and themselves





ART WORK BY CHILDREN OF NORTH AMERICA

AN EXHIBITION of paintings, drawings, and prints, produced by young people of North America from six to eighteen years of age, was on view at the Worcester Art Museum during December and January. The exhibition was arranged in cooperation with the National Gallery of Canada, the Instituto de Bellas Artes of Mexico, and the United States Department of the Interior, Office of Indian Affairs.

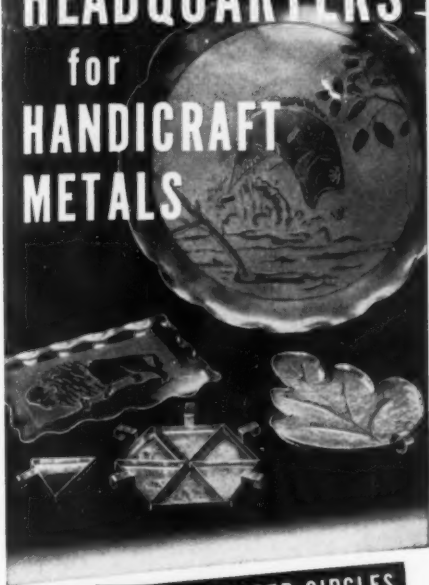
Included in the exhibition was work submitted by twelve art museums and eighteen public school systems of the United States involving more than one hundred and fifty institutions. Three schools in Alaska sent material, and Canada contributed work from art museums and schools in seven provinces. Mexico was represented by fifty paintings loaned by the National Gallery.

It is believed that this is the first exhibition to present so broad a view of the kind of art work that is being done in this part of the world.

The pictures arranged according to geographic areas devoted sections to work from various countries by children of similar ages, and specific subjects treated by children of different ages. The exhibition provided a convenient means of studying children's art. From such an exhibition, school administrators, teachers, and parents can trace from age to age over a twelve-year span, the growth in visual perception, manual dexterity, and maturity. This collection of pictures provided the layman with an excellent opportunity to better understand the art of children.

The exhibition proved that children are not in awe of art and, given the opportunity, they will express their ideas with gusto and without inhibitions. Today all school children draw or paint. This exhibition was truly North America—in it was found a picturization of the natural resources, the people, and the activities of the North American continent as seen and expressed by its youth.

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Rhythm with the Records

(Continued from page 265)

If the musical rhythm proves difficult for some at first, postpone the music for tapping, counting, or poetry or intersperse with music. It will not be long before everyone will "have rhythm" and be almost carried away by it even before any drawing is attempted.

Bibliography

- "Air de Ballet"—Record 3A, selection 4—drip-drop
- "Run, Run, Run"—Record 3A, selection 1—running
- "La Gergeronette"—Record 2B, selection 1—hopping, leaping
- "Boating on the Lake"—Record 2A, selection 1—rocking, swaying, swinging
- "March"—Gluck—Record 4B, selection 2—processional
- "Playtime No. 10"—Record 2B, selection 3—pushing, pulling
- "Soldier's Chorus"—Record 4B, selection 1—march (strong)
- "Street Boys' Parade"—Record 4B, selection 3—march
- Any waltzes on Record 1

Miscellaneous:

- "April Showers"—Columbia A 3146 d
- "Dwarfs" (Nocturne)—Victor 19882-A
- "Rhythms for Children"—Victor 20736-A
 - a. Motive for Skipping
 - b. These for Skipping
- "Lullaby"—Mozart
- "Music Education Series"—G 5B
 - a. Jumping (Gurlitt)
 - b. Bobolink (Risher)
- "Music Appreciation Series"—G 5A
 - c. March of the Tin Soldiers (Tchaikowsky)
- "Seven Jumps" (from "Dances of the People" by Burchenal)—Victor 17777-A
- "Melodies for Children"—Victor 20164-B
 - No. 1 Menuett (Paderewski)
 - No. 3 Menuett (Beethoven)
- "Stars and Stripes Forever"—Sousa
- Records for Tapping Rhythms only:
 - "Twinkling Star"—Victor 73366-B
 - "El Capitan March" (Sousa)—Victor 26290-A

Art in Kindergarten and the Lower Grades

(Continued from page 261)

In the entire span of our physical existence, we humans lean heavily on our imaginations, which also influences our learning. Learning essentially means, apart from muscular and physical types of learning, that we want to clarify and complete concepts and notions that are for us faint and blurred, therefore irritating. That irritation is the most powerful drive for us to learn. On the other hand, in order to really learn, we must be aware of not knowing. And the first step therefore is to size up what we have—to make order in our minds. That is what the child does in drawing. I do not wish to speak here of cases when an emotional disorder cries for expression in the form of drawing which is very common with children and adolescents; with adults it appears as "hobby." Children as a rule spontaneously draw and learn about both themselves and the world by that means; they do it spontaneously for anything uncertain and vague irritates, even terrifies, them. It is a matter of mental hygiene and emotional balance to make light in the darkness and this is what art enables them to have. This is the prominent role and purpose of art education from kindergarten to the very end of school years.

During my investigations in various public schools I found that art is used for the sake of social or community consciousness. But it is only too easily forgotten that first of all the individual must stand on solid ground and be in harmony with himself, as well as have a sound and healthy mind. This cannot be pushed. It is no use urging the child to grow and when he absorbs some items of the academic study quicker and he skips the grades,

that does not mean that he will be an adult before the rest.

With this we arrive at the touchiest point of education, especially of art education. Not before the eighth, and rather much later, is it justifiable to give youngsters subjects to copy or stories to illustrate. It has been amply proved that children first of all want to draw what they know and as they know it. It is believed that with copying we help them to become acquainted with the world. This is just side talk. When training them to present objects objectively we miss our point. It is not our aim to train them to become professional artists, neither to become skillful dilettants. Why should we want them to paint pictures for practical use? And why should we teach them "how to do it?" The crucial problems of art are not those of copying nature. We don't want them to learn English in order to turn them into professional or even dilettant writers, poets, playwrights, do we? We only want them to learn how to say adequately what they have to say; to acquire the means of linguistic self-expression, furthermore, to enable them to appreciate and enjoy literature and poetry. At the same time, they become used to thinking in clarified concepts. Well, then, in art our aim and purpose is the very same thing: to teach them to clarify their imagination, to concretize the images, and to acquire the means of expression—visual in character—also to understand the problems of art and to appreciate and enjoy works of art. But not to imitate the artist. We want to introduce them to culture and into becoming an intelligent, cultured public. Therefore the emphasis must not be put on technique or on the manual side but on imagination, on the conception and formulation of the experience. We must aim at clear perception, at visual consciousness and judgment, to formulate visual opinion, and to see intelligently.

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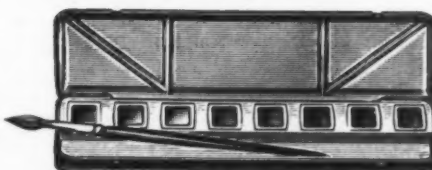
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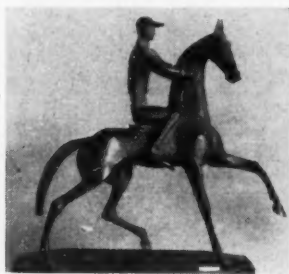
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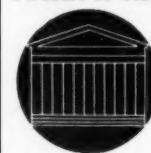
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